

MUSIC & DRAMA

Indexed

PUBLIC LIBRARY

JUL 31 1926

DETROIT

The AMERICAN ORGANIST



AUGUST 1926
VOL. 9 - NO. 8

25c a copy
\$2.00 a year

Warren D. Allen

CONCERT ORGANIST



Stanford University

Address:

Box 916

Stanford University

Calif.

Harold Gleason

ORGANIST



Eastman School of Music

of

The University
of Rochester

Management:

Eastman School of Music

Rochester, N. Y.

Allan Bacon

CONCERT ORGANIST



Organ Department

COLLEGE

OF THE PACIFIC

Stockton, California

Albert Riemenschneider

10,001 EDGEWATER DRIVE CLEVELAND, OHIO
ORGAN RECITALS AND INSTRUCTION

Summer Organ Master Class

Five weeks,

June 28 to July 30, 1926,

Baldwin-Wallace Conservatory.

Works Considered:

Organ Works of CESAR
FRANCK; 10 Symphonies of
WIDOR; Master Preludes and
Fugues, Vol. IV., J. S. BACH.

For information write EMILY
STRETCH, Secy., Berea, Ohio.



Ralph H. Brigham

CONCERT ORGANIST



Recitals

Instruction

Seven years at the Strand, New York

Organist

Orpheum Theatre

Rockford, Ill.

C. Albert Scholin

CONCERT ORGANIST

Recitals and Instruction

President

Allied Arts Conservatory
Waterloo, Ia.

Organist and Director
First M. E. Church

Address:

2121 West Third Street
Waterloo, Iowa



CHARLES RAYMOND CRONHAM



MUNICIPAL ORGANIST
PORTLAND, MAINE

RECITALS

Address: Room T, City Hall

Albert Tufts

Modern

ORGAN PLAYING AND TEACHING

"A foremost American Artist and
Pedagogue" Dealing in Relativity,
Histrionics, Acoustics, Accents,
Seven Ways, Articulation, etc.

1135 West 27th Street
Los Angeles, California



THE AMERICAN ORGANIST is published monthly at Highland, N. Y., by ORGAN INTERESTS INC.; editorial Office, 467 City Hall Station, New York, N. Y. Entered as second class matter, April 20, 1922, at the Post Office, Highland, N. Y. Copyright 1926 by Organ Interests Inc., all rights reserved. Subscription \$2.00 yearly anywhere, 25c a copy. Back copy 20c. August 1926, Vol. 9 No. 8.

In just one corner of the U. S. A.
(Southern California)
Eighteen Welte Organs this year!

CHURCHES
(Straight Organs)

First M. E. Church, Sawtelle
 Fourth Church of Christ, Scientist, Los Angeles
 First Church of Christ, Scientist, Ontario
 First Baptist Church, Fresno
 First A. M. E. Church, Pasadena

**CLUBS and
 THEATRES**

Casa del Mar Club, Santa Monica (Unit Orchestra)
 Commercial Club, Los Angeles (Reproducing Organ)
 Downey Theatre, Los Angeles (Unit Orchestra)

RESIDENCES
(Reproducing Organs)

John A. Evans, Los Angeles
 Walter Q. Patten, Los Angeles
 Mrs. Belle Maloy, San Pedro
 B. M. Baldwin, Santa Anita
 J. H. Eagle, Pasadena
 Wm. J. Kraft, Hollywood
 T. W. Warner, Pasadena

**BARKER BROS.
 LOS ANGELES
 *REPRESENTATIVES**

In the Foyer, a four manual Welte Concert Organ of sixty stops, Welte-Mignon grand piano, harp and chimes, with English (stop knob) console; also playable from a separate Multi-Control cabinet by means of Welte Artist-recorded organ rolls.

In the Auditorium, a three manual Welte Unit Orchestra with Unit type stop key console, double touch, piano, harp, celesta, marimba, glockenspiel, xylophone and the legitimate orchestra drums and traps.

In the Interior Decorating Studio, a two manual and echo Welte Philharmonic Reproducing Organ with art console having tilting tablet stop action; also a separate Multi-Control cabinet from which an entire concert program of Welte organ rolls may be played in any desired order merely by touching buttons in a tablet located in any convenient part of the room.

*The new twelve story building, Seventh Street, Figueroa to Flower Streets, contains more than eleven acres of floor space, which, with as much more in their storage warehouses, is devoted exclusively to their own uses. It is not in size alone that Barker Bros. is a remarkable institution. It takes a book to tell the story—and they have printed one, the New Store number of Better Homes Magazine, which they will gladly send upon request.

Welte - Mignon Corporation

STUDIO:
 665 Fifth Ave. at 53rd St.
 NEW YORK

Founded 1832
Established in America 1865

FACTORY:
 Lincoln Ave., 133rd-134th St.
 NEW YORK

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS
SETH BINGHAM

SUITE, Op. 25

THIRTY-FOUR pages of organ music divided into
four pieces closely related in spirit but not in note.

CATHEDRAL STRAINS

THE SUITE opens with a broad and ultra-simple pedal
theme against heavy manual chords, as illustration
1317 shows. This treatment shows decided ten-



dencies toward modernism in music, and page three
gives variety by a one-measure motive which begins
alone, then appears in a second voice, and then a
third, fourth and fifth till all parts are working.
The recapitulation restores the opening treatment
with more evidences of modernism. It makes a big-
voiced movement fit for preludial use in churches
where the right atmosphere prevails.

RHYTHM OF EASTER

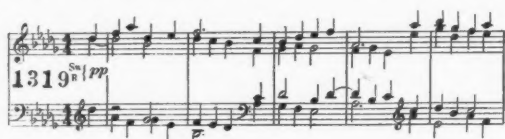
HERE we have an Allegro Vivace that opens in two-
part writing as shown, on a theme that threatens to



jazz itself along merrily, with fine use of staccato
and pedal accents. Again the tendency is strongly
modernistic and the beauty of effect depends upon
the player's coloring ability and his moulding of
phrases; note by note, the thing has no beauty; con-
ceived as a whole, with a definite plan, it ought to be
quite charming. Before its ten pages are completed
there is in evidence quite a little skill in manipulating
themes and rejecting diatonic harmonies.

INTERCESSION

A QUIET movement of pure musical serenity and
beauty, depending largely upon registration and

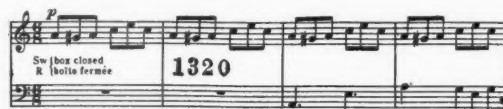


color sense. The treatment is contrapuntal in spite
of the harmonic beginning.

TOCCATA

ILLUSTRATION 1320 shows the opening measures, a
rollicking theme, lively and unusual, with a harmonic
tendency that pushes music beyond the pleasant

valleys of the diatonic. There is ample variety of
treatment and style, by new contrasting materials



for a middle section, excellent skill in handling
themes, and all the other arts of the composer.

The SUITE is difficult because of the extra facility
with which it must be handled if it is to become in-
telligible or enjoyable to a hearer. It is not melodi-
ous, nor beautiful in the ordinary sense; rather it is
for organists of that future generation who shall be
able to do with the modern organ what only the very
limited few can hint at now. Whether the Composer
has created a great art work can be answered only by
the next decade or two; certainly it is masterfully
written, interesting, vivacious, thematic, structurally
magnificent. Were it composed and published else-
where than here in America our present age and
generation would rise and call it superlative—and
then dig in and give it the necessary preparation
to put it over to an occasional audience. Too many
of those of us best able to do that, will turn up noses
instead. We recommend the SUITE to all profes-
sional organists of the F.A.G.O. standing; they have
technic enough, and some may still have enough
imagination left to handle such a job. (Schirmer
1926, \$2.50 net).

HOWARD HANSON: VERMELAND, transcribed
by Warren D. Allen; four pages of descriptive music
dedicated to "a province in Sweden of unusual
beauty" depicted in music by harsh dissonances and
the methods of the modernists with their clashing
chords that become beautiful after we have heard
them a generation. It makes a good piece for a re-
cital program if properly placed, and has a big
climax. Easy enough to play; the organ treatment
is good. (W-S 1926, 40c net)

PHILO ADAMS OTIS:

CHRISTMAS CHIMES

EASTER CHIMES

GALILEE

SONG OF THE SHEPHERDS

FOUR pieces, published separately, for organ, harp, violin,
and violoncello—concerted music of the kind that enriches
our services at the festival occasions when appropriations
allow an organist to engage these three most effective as-
sistants. Each piece is about eight pages, and there are
no difficulties in any of them for the organist; it is un-
fortunate that the composer has given the organ only two
staves and thus crippled his Pedal and lefthand writing, but
in concerted music of this kind the damage is not great;
when nothing better is available, we cannot complain, but
rather must thank the publishers for producing what
they have given us.

The titles indicate special seasons when each piece is
presumably most effective, but they can be disregarded
whenever an organist is fortunate enough to have the
necessary three instruments at his command. Each piece
is melodious and direct in its appeal; the writing is tech-
nically good, and there is sufficient inspiration in each to
make it enjoyable to every kind of an audience. We
recommend all four pieces to every organist who can use
them. (Summy 1922, 1926, 1923, and 1925 respectively;
each \$1.25 complete for all instruments)

You must expect to pay
more for

DEAGAN CLASS A CHIMES

but they are *worth* more



Note particularly the
sparkling, bell-like
quality of tone in
the upper register.



Good Cathedral Chimes
will outlast even the Organ
itself. The satisfying tone
quality of the genuine

DEAGAN

Class A Chimes remains
long after the slight addi-
tional first cost has been
entirely forgotten. There is
real economy in Quality.

DEAGAN

Organ Percussions are
supplied only through
the Organ Builder or
Maintenance Expert.

J.C. Deagan Inc.
Established 1880

4217 Ravenswood Avenue • Deagan Building
CHICAGO, U. S. A.

American Conservatory of Music

JOHN J. HATTSTAEDT, President

School of Theatre Organ Playing

FRANK VAN DUSEN, A.A.G.O., Director

SEASON 1926—1927

Lessons and Practice Before the Screen in the School's
"LITTLE MODEL THEATRE"

Faculty selected from leading theatre organists of Chicago.
School equipped with excellent organs of modern Theatre
Type, including Unit. Special attention to repertoire, includ-
ing classics, popular, and jazz—

Fall Term begins Sept. 9, 1926

SEND FOR CATALOGUE

Address Secretary

American Conservatory of Music

522 Kimball Hall—CHICAGO

OVER 90 YEARS OF UNINTERRUPTED SUCCESS

H O O K & H A S T I N G S C O M P A N Y

Organs of

Highest Excellence

and Distinction

MOST APPROVED MODERN METHODS



Main Office and Works:

KENDAL GREEN . . MASSACHUSETTS

Branches: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO

Church Music

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir

AN ILLUSTRATED GUIDE FOR PURCHASERS

ARNOLD G. H. BODE: "I WILL FORGIVE", 4-page anthem for chorus or quartet, with solos for high and low voices, rather tuneful, varied in content, simple, yet with good effectiveness and well worth doing in high places—some of it should go unaccompanied. (Lorenz 1926, 10c)

CYRIL JENKINS: "THERE IS A GREEN HILL FAR AWAY", 11-page anthem for chorus with baritone solo, of the bigger sort of church anthems, long enough to carry a real message and do it well. The mood is one of solemnity and dignity; the organ accompaniment grows ornamental at times, and at times is silenced. In the lenten season or for communion service it will be most effective, though it is suited for any service. The baritone sings against the chorus in the final pages. Though not comparable to the Composer's famous "Lux Benigna" it is of the same high quality of sincerity and churchly atmosphere, and ought to be in every repertoire. There are no difficulties anywhere. (Fischer 1924, 25c)

T. TERTIUS NOBLE: "BENEDICTUS ES, DOMINE", a 7-page setting, fine musicianship and sense of balance, all voice-parts nicely handled an accompaniment with interest of its own, thematically interesting and alive, it is not difficult and Episcopalians will find it serviceable. (Schmidt 1924, 12c)

T. TERTIUS NOBLE: "BUT NOW THUS SAITH THE LORD", 12 pages for chorus, with strong unison writing to begin with, then some imitative contrapuntal passages, some harmonic writing, a solo for high voice (lengthy enough to give the soloist a chance) and then a brilliant passage for full chorus. It is not difficult. (Schmidt 1915, 15c)

ANNA PRISCILLA RISHER: "SAVIOR LIKE A SHEPHERD LEAD US", 6-page anthem for chorus or quartet, opening with a tuneful soprano solo with enlivening accompaniment; the three lower voices then take the melody, and later the sopranos are added. The whole thing is built for melody and tunefulness and it achieves both to an excellent degree. Choirs and congregations liking tuneful things will not be disappointed in this. (Schmidt 1923, 12c)

J. FRANK RUSSELL: "LET NOT YOUR HEART BE TROUBLED", 7-page anthem for chorus or quartet with solo for high voice, very simple and easy to sing, and with sufficient tunefulness to make it attractive for the average chorus and congregation; there is a good chance for a climax carefully built. (Schmidt 1924, 12c)

R. DEANE SHURE: "HERE BRING YOUR WOUNDED HEARTS", 6-page anthem for chorus or quartet that has some interesting things of unusual character in it, melodic, rhythmic. Illustration 1321 shows the second staff with the tenors carrying a counter-melody to enhance the whole work; it is easy

to sing, very tuneful, and nicely written for the voices. While not profoundly scholarly, it is good music, and



it will help keep good humanity coming to church. We recommend it to all choirs. (Fischer 1926, 12c)

OLEY SPEAKS: "STILL WITH THEE", 7-page anthem for chorus or quartet with solo for low voice; it opens with a tuneful solo, and then the chorus begins, with the basses taking the lead in a little monotone motive of their own. The second half of the anthem is quite varied in texture and gives added interest. (Flammer 1901, 15c)

R. M. STULTS: "THOU WILT KEEP HIM IN PERFECT PEACE", 6-page anthem for chorus or quartet, that begins reposefully and melodiously, then gives two pages of assertive music for full chorus, to be followed in turn by the melody theme as the anthem closes in repose. Easy and suited to volunteer choirs. (Presser 1925, 12c)

W. L. THICKSTUN: "STILL WITH THEE", 5 pages for trio of women's voices, opening with tuneful solo for middle voice that once makes the music inviting; after a passage for trio, a duet theme is sung, and then all three voices close the anthem in melodious mood. It is easy to sing and will help train the women's voices for independent work. (Summy 1925, 12c)

TCHESNOKOFF: "AWAKE MY SOUL", 6 pages for chorus, with a little 5- and 6-part writing that can be simplified if necessary; it is built entirely of the motive and its answer as shown in the opening measures, illustration 1323. While this monotony of



material may lead to distaste in some cases, it will not here; any choir able to appreciate and sing such a work will be directed by an organist able to gain the maximum of it. Works of this kind are to be recommended for their contrast values as well as for their serious musicianship. The present number is easy to sing well. (Ditson 1924, 12c)

VON BLON: "UNDER THE BANNER OF VICTORY", 9 pages of march music for three-part school choirs, so tuneful and rhythmic as to make them sing heartily; besides it is patriotic in text and not out of place for the average volunteer chorus for one of our national holiday services. (Ditson 1925, 12c)

August 1926, Vol. 9, No. 8

The American Organist

C. SCOTT BUHRMAN, F.A.G.O.

Editor

LATHAM TRUE, Mus. Doc.

Associate Editor

THE CONSULTING EDITORIAL STAFF

MR. WILLIAM H. BARNES	<i>The Organ</i>
DR. ROLAND DIGGLE	<i>Foreign Publications</i>
MR. ROWLAND W. DUNHAM	<i>Church Music</i>
MR. WILLIAM A. GOLDSWORTHY	<i>Recital Programs</i>
MR. FREDERICK W. GOODRICH	<i>Catholic Music</i>
MR. EDWIN H. KANZELMYER	<i>Photoplaying</i>
MISS ELIZABETH VAN FLEET VOSSELLER	<i>Children's Choirs</i>

Editorials and Articles

THE RIALTO, an old Broadway night-view	COVER
SESSUICENTENNIAL AUSTIN CONSOLE (224)	FRONTISPIECE
DOCTOR AND UNDERTAKER (225)	EDITORIAL
NOTABLE ORGANS: SESSUICENTENNIAL, PHILADELPHIA (230)	
SPECIFICATION STANDARD (228)	

The Church

MR. DUNHAM'S DEPARTMENT	
CALENDAR SUGGESTIONS	234
EDITORIALY	234
GENERAL DEPARTMENT	
CELEBRATING FIFTEEN YEARS	235
DEDICATING THE ORGAN	236
REPERTOIRE AND REVIEW	222
SERVICE PROGRAMS	236

Photoplaying

CONSOLES IN DROVES	239
CRITIQUES:	
BROADWAY—AND UP	237
PHOTOPLAYING AN ART:	
CHAPTER II	238
PICTUREGRAPHS	238

Notes and Reviews

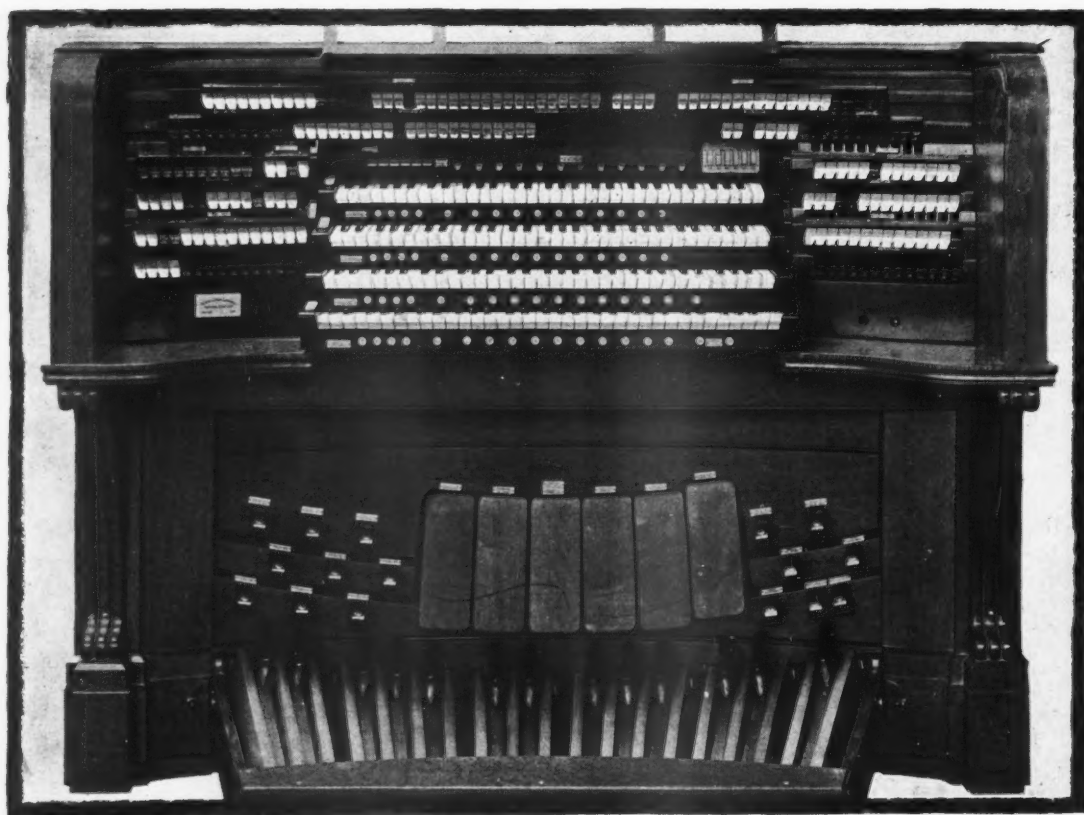
ADVERTISING TALKS	243
BUILDERS' BREVITIES:	
HILLGREEN-LANE	242
KILGEN'S NEW PLANT	241
FRATERNITY REPORTS: S.T.O.	245
NEWS AND NOTES	246
RECITAL SELECTIONS	244
PROGRAM NOTES	243, 245
REPERTOIRE AND REVIEW	221
REPRESENTATIVES' REPORTS	245
SESSUICENTENNIAL	230, 243, 247
YE ORGANIST'S DIARY	243

Pictorially	
KILGEN'S ERECTING ROOM	241
SESSUICENTENNIAL AUDITORIUM	233
SESSUICENTENNIAL CONSOLE	224
SESSUICENTENNIAL GROUNDS	233
SESSUICENTENNIAL ORGAN-FRONT	232
Personals—*with photos	
COURBOIN, CHARLES M.	240
*DEL CASTILLO, L. G.	239
*GOLDSWORTHY, WILLIAM A.	235
*LEE, ADELAIDE MARGARET	236
*LOWE, BAUMAN	235
*PRIEST, JOHN	238
*SMITH, S. DWIGHT	242

Copyright 1926 by Organ Interests Inc.

PRINTED BY THE OVERBROOK PRESS, HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



THE SESQUICENTENNIAL AUSTIN

In fine contrast to the disappointing manner in which Philadelphia has thus far handled America's Sesquicentennial celebration, the fine precision and competence of the Austin Organ Company in building the gigantic organ on an unprecedented and unwarranted rush order stands as a credit to the record of American organ builders. The console represents a slight advance over former Austin consoles in that its stop-tongues are arranged not on a straight row but on a mild curve towards the player. The groups from left to right are: top row, Swell, Solo; second row, Swell, enclosed Great, unexpressive Great, Solo; third row (left), String, Pedal; fourth, fifth, and bottom rows, Pedal; third, fourth, fifth, and bottom rows (right), Choir.

Over Solo manual (top), left, five couplers for hitching shutters to Swell (master) pedal, eight full-organ pistons, six crescendo indicators. Under Solo, left, four full-organ pistons, reversible L-P, ten Solo pistons.

Under Swell, four full-organ pistons, reversible S-P, ten Swell pistons. Under Great, four Pedal pistons, reversible G-P, ten Great pistons, tutti cancel. Under Choir, four Pedal pistons, reversible C-P, ten Choir pistons, Trombones to Full-organ piston Onoroff. To the left of the Solo, Swell, and Choir manuals, in the key-checks, are the respective manual unison-offs.

Crescendos, left to right: Great, Choir and Trombone, Swell (master), Solo, String, Register. Pedal touches to left of crescendos: three full-organ combinations, six Pedal combinations. To the Right: left to right, top to bottom, L-P, L-G, S-P, C-P, G-P (all Reversibles), Full-organ 1, Full-organ 2.

Color schemes: flues, white, black-lettered; strings, amber, white-lettered; enclosed reeds, white, red-lettered; open reeds, red, white-lettered with circle around pitch; couplers, red, white-lettered; Tremulants and Percussion, black, white-lettered.

The AMERICAN ORGANIST

Vol. 9

AUGUST 1926

No. 8

Editorial Reflections

Doctor and Undertaker



FROM ENGLAND came a beautiful magazine that said it was a house organ but was a beautiful magazine none the less. On page 167 of our June issue we reviewed this delightful magazine with glowing praise, but made the following objections:

Just as a builder is anxious first to protect the honor and honesty of the building industry, so also the publisher is anxious to protect the honesty of the publishing industry, and our feelings are divided about equally between joy at seeing such a creditable publication, and keen sorrow that a builder will use such a medium instead of the legitimate advertising pages of such publications as are already open to him in his own country—namely *The Organ*, and *Musical Opinion*. This latter course is acknowledgedly the more open and competitive method of advertising, and in the long run will contribute most to the industry in general and the builder in particular. What would the builders think if the publishers of *The Organ* and *Musical Opinion* were to organize an organ-building business and turn the powers of the press to the

job of making money in organ building? Just the same, we like *The Rotunda* immensely—but we do not like the idea in the least. Each to his own field, if competition is to survive and the press be trusted for unbiased and free speech.

My good friend—I trust he is still such—Mr. Henry Willis, Jr., present head of the house of Henry Willis & Sons Ltd., publishers of the magazine in question, wrote to me:

Very many thanks for the boost you gave *The Rotunda* in the June issue of *The American Organist* which will help its American circulation quite a lot I feel sure.

Your strictures, however, are hardly justified and you either did not read or had forgotten my article in the first issue dated September, 1926, where I made perfectly clear the reason for and the intentions of *The Rotunda*. Does not my sentence:

“The intention is to make and keep it of real interest to the organ-lover by articles from the pens of leading musicians and organ experts of the day, and to take the opportunity of keeping friends advised as to the latest Willis exploits and achievements”.

What could be more explanatory?

Surely I am fulfilling my promise by printing articles by such well known gentlemen as Dr. Charles Macpherson, of St.



Paul's Cathedral; Dr. W. G. Alcock, Salisbury Cathedral; Mr. Harvey Grace, Editor Musical Times; M. Marcel Dupre, Mr. G. D. Cunningham, Mr. J. Stuart Archer, etc.

Further the fact that it is a house-magazine is made abundantly clear; on the central page, above the Editorial, the statement that the Magazine is published by my Firm is perfectly clear; on the back of the cover appears what may be referred to as the Willis mono-mark; the name of



the magazine The Rotunda is that of the familiar name of our Works which has carried on since we were located in that great rotunda in Camden Town and from which so many famous instruments originated. The organ specifications are Willis; what in this world could be clearer than that the thing is the Willis house-magazine?

As regards "freedom of the Press" and "unbiased speech", in the "Rotunda" under the heading "Letters to the Editor" correspondents' views will be freely reproduced.

In conclusion I will use an English colloquialism and ask you to be a sport in printing this letter in a forthcoming issue of your excellent magazine—you can have the last word!

And that gives the reader Mr. Willis' idea of the thing. He has not been a publisher, nor has he associated intimately with publishing interests, and I believe he is perhaps unacquainted with the psychology and ethics that guide every honest publisher. He allows me the last word, however; but I don't want it. I merely want to give the reader my reply. I consider that we have here the culmination of a tendency that will ultimately do more damage in the journalistic and organ-building worlds than could be repaired in ten generations and I want my reader to understand the basic principles of journalism that are back of The American Organist and every other worthy magazine. Mr. Willis may answer in these pages, and welcome.

Here then is my letter to Mr. Willis:

Everything you say in your current letter is perfectly true, yet I persist in my opinion that an organ builder has no business to organize and maintain a magazine

(not a declared house organ) to circulate among organists, any more than a magazine has an ethical right to enter the organ building business. In either case, the press is used not for unbiased and free opinion, but absolutely biased—unless the management happen to have no faith whatever in the superiority of its own product.

The quality of the Willis organ is of the highest and the quality of your publication, The Rotunda, is of the highest. If you will get out of the organ business we will warmly champion you as a publisher. If you will get out of the publishing business we will warmly champion you as an organ builder. Reducing it to an absurdity, a man might just as well be a physician and at the same time run an undertaking parlor.

Our Government won't allow a railroad to own even a controlling interest in a coal field. It will take but a few moments of quick thinking to see the reason and get the connection with our present discussion. That is, a public carrier dare not own the thing he is carrying in vast quantities—or else he will adjust his rates to give his own product a distinct advantage over his competitors' products. The interlocking-directorate has been outlawed in America.

The policy of Eastman, the world's greatest manufacturer of photographic equipment, is one that has not only made millions for Eastman, but has made progress for everybody interested in the world of cameras. Eastman could buy all the publications devoted to the photographic world and publish them himself, or he could start a publication of his own. Instead of doing that, he has met competition fairly and squarely and has car-



ried his message by means of an average of eight or ten pages of Eastman advertising in every one of the reputable photographic magazines here in America.

If we sold even a few shares, much less a controlling interest, of Organ Interests Inc. stock to a builder, I am sure every other builder in America would look at The American Organist, and also at that builder, with suspicion; and they would be justified in silently boycotting both.

When a manufacturer turns from the



legitimate and independent press serving his world, and organizes his own publication, the inescapable inference is that he wants to mould public opinion in a more emphatic way than the independent press is willing to do for him. We can hardly claim that a builder today is so public-spirited and magnanimous that he wants to give away his resources to organists. When a man or a firm reaches that stage of prosperity, they do as Eastman did in creating the Rochester University and Theater—entirely separate from Kodak manufacturing and competition. The cost of producing your publication must be so great that you could easily finance instead a ten-page insert in The Organ and in Musical Opinion—where you would be meeting competition not by choking it, but by rising above it. Isn't that the more desirable policy for a firm with the glorious traditions and success of Henry Willis & Sons?

How much more worthy it would be of Henry Willis & Sons if they were to stop using the press by the publication of their own magazine, and take a ten-page segment in their own British organ magazines. The press exists to further ideas. If it is handled or controlled by any men

or group who have vast financial connections in some allied channel, the tendency is absolutely wrong no matter how high may be the character and purpose of the men behind it.

This has been dealt with in America by special anti-trust and interlocking-directorate laws. The danger in your case is that your publication is so high class and so far removed from the ordinary house organ and you can't make a fine magazine like yours merely a house organ by saying it is.

The idea I am fighting for is reflected in America by the compulsory publication of the names of every person connected with the ownership and management of every magazine and newspaper admitted to the United States mails. This act of our Government fully corroborates my viewpoint, that an organ builder treads inethical grounds when he tries to be a publisher. Why not get out of it and give your support to the magazines that are already working so hard for the good of the British organ world? I'm sure every true Britisher would laud you heartily.

Finally, my readers, I want you to do some serious thinking of your own, and act on your own conclusions.



Specification Standard

The Form Required for All Specifications Given Space in the Text Pages
of THE AMERICAN ORGANIST—Urged for Universal Adoption to
Counteract the Present Chaos and Incompleteness
of the Written Specification



ANY AUTHORITIES have contributed to the perfection of the Specification Form developed and adopted by THE AMERICAN ORGANIST. The most important influence has been the actual experience in handling and preparing for print the multitude of varying specifications of all sorts and conditions of men—from builders and organ architects who knew their business thoroughly, down to the upstart with no right under the sun to attempt to specify an organ. None of these organs was the pet of the members of the staff who had to prepare them for print. They all went through the same routine; the only consideration was that the readers might gain the maximum idea of the organ with the minimum effort.

Among those to whom special credit is due we mention in alphabetical order the late Dr. George Ashdown Audsley, Mr. H. Leroy Baumgartner, Mr. Robert Pier Elliot, Mr. Frederick C. Mayer, and Mr. Ernest M. Skinner.

The normal and quite justifiable desire of every organ designer, builder, and purchaser, is to have his product appear before the public as large and pretentious as possible. This is not the only contributing cause to the failure of many specifications to represent their instruments faithfully without padding. The salesman's and the builder's first duty is to sell an instrument, and their second is to give consistent values, of course; they would be short-sighted indeed not to use a specification for this purpose wherever possible.

But a magazine's first duty in matters of this kind is to deal faithfully with its readers and advertisers and represent all organs in exactly the same style of speci-

cations and with identical degree of faithfulness and severity. Its second duty is to enable its busy readers to grasp the exact content of an organ with minimum effort.

This means the adoption of certain methods and systems in the printing of specifications—methods and systems that can be and shall be applied impartially and invariably to every instrument honored with presentation in its columns.

For this purpose THE AMERICAN ORGANIST publishes the principles it applies to published specifications, and requires their adoption by all who submit specifications for print in its columns. The importance of two points may perhaps be stressed.

First, is the point of analyzing unit groups so that the manual 8' and Pedal 16' derivatives are considered the primes, with the manual taking precedence over the Pedal in any units divided between the two. It should not be necessary to point out that from the musical standpoint the manual 8' is more vital than the 16', and the Pedal 16' more valuable than the 32' or 64', irrespective of the greater cost of the longer pipes—values must be determined by musical not financial standards. And the manuals, not the Pedals, are the more important.

Second, is the point of insisting upon dynamic indications for every stop. Dynamics in music are of prime importance. The use of any given register depends upon whether it is pianissimo or fortissimo, and the names and characters of the registers are by no means sufficient indication of their relative powers, nor will they be so long as the art of voicing flourishes. The application of a complete series of comparative dynamics from ppp to fff to every stop of the specifications and every stop-control of the console tells the reader and the player quite as much

as the name of the stop and its pitch. Power, quality, and pitch are all that can be known about a stop: the name gives the quality, the pitch is already demanded in every case, power dare no longer remain an unknown quantity.

DATA REQUIRED

THE following data are required for the ideal specification presentation in the pages of THE AMERICAN ORGANIST:

1. Exact date of completion of the organ;
2. Name of the Builder;
3. Name of the author of the lists of stops;
4. Name of the author of the scales, pressures, etc.;
5. Name of the finisher;
6. Structure of each Register, whether of wood, metal, tin, reeds, bars, cylinders, etc.;
7. Number of pipes in each Register; number of bars, cylinders, etc., in each Percussion;
8. Bottom and top notes of any Registers or Percussions that do not extend the full compass of manuals or Pedal;
9. Exact derivation of all Borrowers, extensions, Synthetics, etc.;
10. Composition of Mixtures, with all breaks indicated;
11. Comparative dynamic power of each stop with relation to all other stops of its own division;
12. Explicit explanation of any term used in the specification if it is not already in common usage;
13. Detailed diagrammatic description of all console accessories and placements if a console photo is to be reproduced—such photos should be taken from straight in front, with bench removed; they will not be used if a person is seated at the console.

PRINCIPLES APPLIED

1. Audsley's ORGAN STOPS is taken as the standard and correct spelling; foreign accents are omitted.
2. All stops derived from one common source carry the same name, with the possible exception of such derivations as Quint, Twelfth, etc.
3. All pipes are credited to the main source from which stops are borrowed or extended; the 8' is considered the source in the manual, and the 16' in the pedal; the manual is considered the source of any stops divided between manual and pedal.
4. Pipe work stops are numbered with common numerals (Synthetic stops should be listed in proper family and pitch position, but not given a number); Percussion stops are numbered with capital letters, A, B, C, etc.; Traps are numbered with small letters, a, b, c, etc.
5. Registers (with full pipe-work) are printed in large caps (thus DIAPASON); stops borrowed from another division are printed in cap-and-small for their first derivatives—(thus BOURDON, indicated in typewriting by underlining 'B' three times and 'ourdon' twice); while further derivatives and all borrowings within a division are printed in the common lower case (thus Tuba).
6. Analyses at the head of each Organ and full analysis at the top, include only pipe-work in the Voices, Ranks, and Borrowers; Percussion is included in the Stops; Traps are not included in the Analysis.

7. The various organs are listed in this Order:

Pedal
Great
Swell (Accompanimental)
Choir
Orchestral
Solo
Echo
Ancillaries

(a) If Pedal or Great has an Unenclosed Division and an Expressive Division, the Unenclosed Division is given first.

(b) Wherever possible, organs and divisions are grouped so that any joint use of one and the same crescendo chamber shall be most readily apparent to the player.

(c) If an Echo Organ or any other is built to be played normally from the Solo or any other manual, it is included not as an independent organ but as a supplementary division of that organ.

(d) Ancillary Organs are listed separately and independently only when truly independent and playable from three or more manuals; if their stops when drawn are playable from any one manual without the use of a coupler, they are not Ancillary but merely constitute a supplementary division of that manual.

(e) If a supplementary organ, or a large part of it, is duplexed between two manuals, the stops are given individually as a division of each of the two organs thus acquiring it; the pipes are listed to comply with the provisions of paragraph (b).

(f) Characterizing Names, and never Ordinals, are to be used to indicate Organs, and Divisions of Organs.

8. The Order of listing is:

First:

16' Diapasons, 16' Strings, 16' Flutes;
8' Diapasons, 8' Strings, 8' Flutes;
4' Diapasons, 4' Strings, 4' Flutes;
Mixtures of flue-work.

Second:

16' Reeds, 8' Reeds, 4' Reeds;
Mixtures of reed-work.

Third:

Percussion by pitch.

Fourth:

Traps without pitch.

(a) All other pitches are inserted in the correct pitch order and proper family group.

(b) Individual stops of the same pitch and family, are listed beginning with the loudest.

(c) Synthetic Stops are listed in their proper position, by family and pitch, but since they are neither registers nor stops, but represent merely the action of a coupler or piston in bringing together certain other registers or stops, they are not to increase the apparent number of stops in the organ by being themselves numbered in their position with the registers and stops.

EXPLANATION OF CONTENT

VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

RANKS: Sets of pipes, irrespective of how controlled.

STOPS: Console mechanisms controlling Voices, Borrowers, extensions, duplexings, etc.; Percussion (but not Traps) included here but not among Voices, Ranks, Borrowers, or Pipes; Traps not included in any summary.

BORROWS: Duplexings, extensions, unifications, etc., where full and independent ranks of pipes are not present.

PIPES: Pipe-work only, Percussion not included.

ABBREVIATIONS

DIVISIONS	
A—Accompaniment	b—bars
B—Bombarde	c—cylinders
C—Choir	cc—crescendo chamber
E—Echo	dh—double harmonic
G—Great	f—flat
H—Harmonic	h—harmonic
L—Solo	m—metal
N—String	r—reeds
O—Orchestral	rs—repeating stroke
P—Pedal	2r—two ranks, etc.
R—Gregorian	s—sharp
S—Swell	ss—single stroke
T—Trombone Chorus	t—tin
	tc—tenor C
	th—triple harmonic
	uex—unexpressive
	v—very
ppp, mppp, pp, mpp,	w—wood
p, mp, mf, f,	"—wind pressure inches
mff, ff, mfff, fff.	

There remain but two items yet to be included to make the printed specification carry all the data possible to be given in the medium of print; first, the scale of each register; second, the specification of the pipe metal. With a definite system of measure by scales and a convenient system of abbreviations by which to indicate thickness of metal and percentage of tin in the composition, the perfect printed specification would result.

We are fortunate in the present instance in having at hand the unusual specifications of the great Austin Organ for the Sesquicentennial, which presents several novel features, and doubly fortunate in having friends able and willing to supplement the usual formal and barren specification with the life-giving facts herewith presented.

The Sesquicentennial Organ

An Example of the Completeness of Technical Data According to the
Specification Standard of THE AMERICAN ORGANIST by the
Cooperation of Mr. B. G. Austin and Mr. S. Wesley Sears

PHILADELPHIA, PA.

SESQUICENTENNIAL AUDITORIUM

AUSTIN ORGAN CO.

List of Stops by Mr. HENRY S. FRY (chairman), Mr.
ROLLO F. MAITLAND, Mr. FREDERICK MAXSON, Mr.
S. WESLEY SEARS, Dr. JOHN M'E. WARD.

Specification Expert: Mr. HERBERT BROWN

Scales and Pressures by Mr. B. G. AUSTIN and Mr.
JOHN T. AUSTIN

Erected by Mr. FERD RASSMANN

Finishing Voicing by Mr. HERBERT BROWN and Mr.
FERD RASSMANN

Completed July 31st, 1926

Opened by Mr. HENRY S. FRY, May 31, 1926

CONTENT

	V.	R.	S.	B.	P.
Pedal	10.	14.	37.	27.	587.
Great	28.	35.	34.	2.	2135.
Swell	33.	39.	36.	3.	2715.
Choir	34.	34.	43.	6.	2374.
Solo	14.	14.	28.	6.	1010.
String	8.	26.	9.	1.	1898.
	127.	162.	187.	45.	10,719.

PEDAL: V 10. R 14. S 37.

1	64	Resultant mf Nos. 7, 14.
2	32	Diapason f No. 7
3		Violone f No. 10
4		Bourdon mf No. 14
5	16	DIAPHONE ff 32
6		DIAPASON ONE ff 44w
7		DIAPASON TWO ff 68w
8		DIAPASON THREE ff 44m
9		DULCIANA p No. 107-C
10		VIOLONE f 44m
11		GAMBA mf No. 105-C
12		STRING CELESTA 3r mp Nos. 1, 15, 16-N
13		BOURDON ONE f 32w
14		BOURDON TWO mf 63w
15		BOURDON p No. 69-S

16	10 $\frac{2}{3}$	Bourdon mf No. 14
17	8	Diapason ff No. 6
18		Diapason ff No. 7
19		Diapason ff No. 8
20		Dulciana p No. 107-C
21		GAMBE CELESTE 2r ff Nos. 145, 6-L
22		String Celeste 3r mp Nos. 1, 15, 16-N
23		Bourdon pp No. 69-S
24	5 $\frac{1}{3}$	Bourdon mf No. 14
25	4	Diapason ff No. 7
26	V	MIXTURE ff 160m 5 $\frac{1}{3}$ -4-3 $\frac{1}{5}$ -2 $\frac{2}{3}$ -2
27	32	Bombarde fff No. 28
28	16	BOMBARDE fff 44r
29		TUBA MAGNA fff uex No. 154-L
30		TROMBONE ff Lec 56r
31		TROMBONE ff Cee No. 139-C
32		CLARINET mp Cee No. 129-C
33		CONTRAFAGOTTO mp No. 95-S
34	8	Tuba Magna fff uex No. 154-L
35		Trombone ff No. 30
36	4	Tuba Magna fff uex No. 154-L
37		Trombone ff No. 30
GREAT 7": V 28. R 35. S 34.		

UNENCLOSED—

38	16	VIOLONE DOLCE mp 61m
39	8	DIAPASON ONE ff 61m
40		DIAPASON TWO f 61m
41		GAMBA f 61m
42	4	PRINCIPAL mp 61m
43	2 $\frac{2}{3}$	QUINT f 61m
44	2	SUPER-OCTAVE mf 61m
45	IV	MIXTURE ff 232m 12-15-17-19 12th omitted in first octave
46	8	TUBA ffff No. 154-L

ENCLOSED Gee:

47	16	Bourdon p No. 56.
48	8	DIAPASON THREE mf 61m
49		DIAPASON FOUR mp 61m

50		DIAPASON FIVE p 61m
51		VIOLONCELLO mf 61m
52		GEMSHORN p 61m
53		FLAUTO MAGGIORE f 61w
54		FLUTE HARMONIQUE mf 61m
55		DOPPELFLOTE mf 61w
56		BOURDON mf 73w (61 com.)
57		CLARABELLA mf 61w
58	5 1/3	QUINT f 61m
59	4	OCTAVE f 61m
60		HOHLFLOTE mf 61w
61		FLUTE HARMONIQUE mp 61m
62	V	MIXTURE f 305m 19-22-24-26-29
63	16	TRUMPET ff 61r
64	8	FRENCH TRUMPET fff 61r
65		TRUMPET ff 61r
66		FRENCH HORN f 61r
67	4	CLARION ff 61r
A	8	HARP CELESTA 61b
B		MARIMPA HARP ss No. I-L
C		CATHEDRAL CHIMES G-G 25 No. J-L
D	4	Harp No. A Tremulant

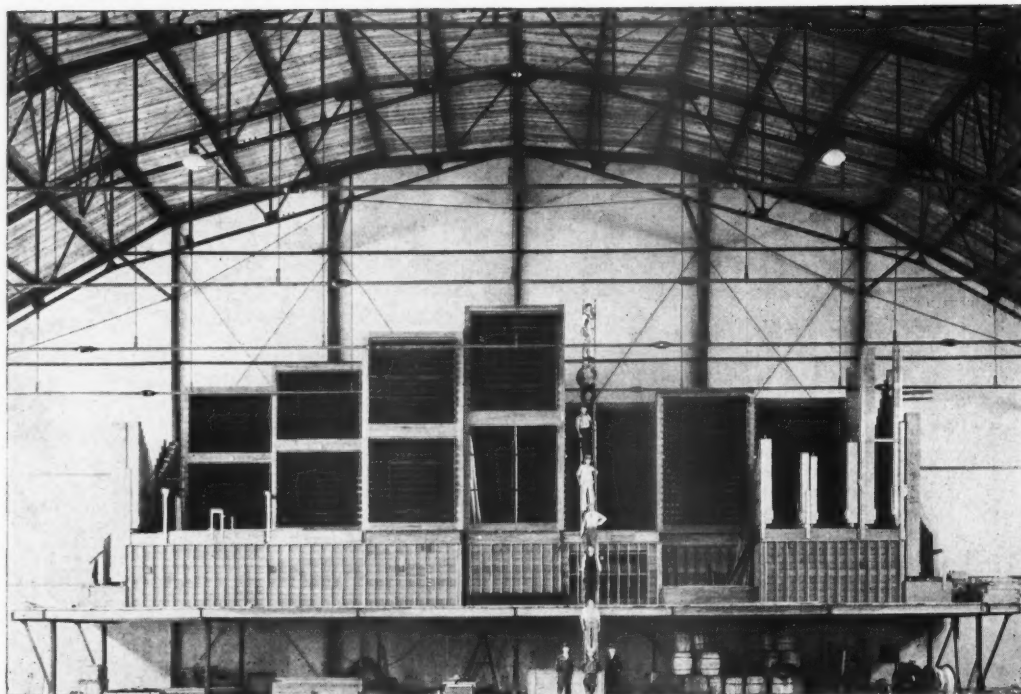
SWELL 7" V 33. R 39. S 36.

68	16	GEMSHORN p 73m
69		BOURDON p 73w
70	8	DIAPASON ff 73m
71		DIAPASON PHONON f 73m
72		GEIGENPRINCIPAL f 73m
73		HORN DIAPASON mf 73m
74		VIOLA DA GAMBA mf 73m
75		VIOLE D'ORCHESTRE mf 73m
76		VIOLE CELESTE 3r mf 219m
77		SALICIONAL p 73m
78		VOIX CELESTE p 73m
79		UNDA MARIS mp 61w
80		ROHRFLOTE f 73w
81		MELODIA mf 73w
82		FLAUTO DOLCE mp 73w
83	4	PRINCIPAL mp 73m
84		VIOLINA mf 73m
85		FLAUTO TRAVERSO mp 73w
86		FLAUTO D'AMORE mp 73w
87	2 2/3	TWELFTH mff 61m
88	2	FIFTEENTH mff 61m
89		FLAUTINO mf 61m
90	1 3/5	SEVENTEENTH mff 61m
91	1 1/7	TWENTY FIRST mff 61m
92	1	TWENTY SECOND mff 61m
93	V	Mixture ff Nos. 87-88, 90-92 12-15-17-21-22
94	IV	MIXTURE mf 244m 19-22-26-29
95	16	CONTRAFAGOTTO mf 73r
96		Vox Humana (lr) p No. 101
97	8	FRENCH TRUMPET fff 73r
98		CORNOPEAN ff 73r
99		CORNO D'AMORE mf 73r
100		OBOE mf 73r
101		VOX HUMANA 2r mf 146r
102	4	CLARION mf 73r
103		Vox Humana (lr) p No. 101 Tremulant

CHOIR 7" V 34. R 34. S 43.

104	16	Dulciana p No. 107
105		CONTRA-GAMBA mf 73m
106	8	DIAPASON f 73m
107		DULCIANA p 109m
108		GEIGENPRINCIPAL mf 73m

109		VIOLE D'ORCHESTRE mf 73m
110		VIOLE CELESTE mf 73m
111		GEMSHORN p 73m
112		GEMSHORN CELESTE p 73w
113		STOPPED FLUTE f 73w
114		CONCERT FLUTE mf 73w
115		FLUTE CELESTE mf 61w
116		CHIMNEY FLUTE mf 73m
117		QUINTADENA mf 73m
118	4	PRINCIPAL f 73m Dulciana p No. 107
119		FLAUTO D'AMORE mf 73w
120		TWELFTH mf 61m
121	2 2/3	FIFTEENTH mf 61m
122	2	FLAGEOLET mf 61m
123		Dulciana p No. 107
124		SEVENTEENTH mf 61m
125	1 3/5	Dulciana p No. 107
126	1	Mixture f Nos. 121, 122, 125. 12-15-17
127	III	TROMBONE f 73r
128	16	CLARINET mp 73r
129		Cor Anglais mp No. 135
130		BARYTON p 73r
131		TROMBA f 73r
132	8	ORCHESTRAL OBOE f 61r
133		CLARINET mf 73r
134		COR ANGLAIS mp 85r
135		ORCHESTRAL HORN mp 73r
136		VOX HUMANA mp 61r
137		TROMBA CLARION f 61r
138	4	HARP CELESTA No. A-G
E	8	CATHEDRAL CHIMES (G-G) No. J-L
F		Harp No. A-G
G	4	Tremulant
TROMBONE CHORUS 10":		
139	16	TROMBONE f 61r
140	8	TROMBONE ff 61r
141		TROMBONE ff 61r
142	4	TROMBONE f 61r
143		TROMBONE f 61r
SOLO 10": V 14. R 14. S 28.		
144	8	GRAND DIAPASON fff 73m
145		GROSSGAMBE ff 73m
146		GAMBE CELESTE ff 73m
147		FLAUTO MAGGIORE fff 73w
148		GEDECKT fff 73w
149		CONCERT FLUTE mf No. 114-C
150	4	FLUTE OUVERTE ff 73w
151		FLAUTO D'AMORE mf No. 120-C
152	2	CONCERT PICCOLO mf 61m
153	16	TUBA PROFUNDA fff 73r
154	8	TUBA MAGNA ffff uex 73r (61 com.)
155		HARMONIC TUBA fff 73r
156		FRENCH BUGLE ff 73r
157		FRENCH HORN f No. 66-G
158		HUNTING HORN f 73r
159		BELL CLARINET f 73r
160		ORCHESTRAL OBOE f No. 133-C
161		CLARINET mf No. 134-C
162		COR ANGLAIS mp No. 135-C
163	4	TUBA CLARION fff 73r
H	8	HARP No. A-G
I		MARIMBA HARP rs 49b
J		CATHEDRAL CHIMES (G-G) 25t
K	4	Harp No. A-G
L		XYLOPHONE 37b
M		CARILLONS 27b
N		GLOCKENSPIEL ss 37b
O		Glockenspiel rs No. N Tremulant



SESQUICENTENNIAL ORGAN

It takes a good ladder to hold eight men, and eight men to show the reader how big the organ lay-out really is in the Auditorium of the Sesquicentennial grounds in Philadelphia. For the present, the audience sees the organ pretty much as we see it in this photo, there being no case-work to hide the unsightly shutters; it is to be hoped that at least a curtain will be hung at once to protect the audience from the mockery of the moving swell shutters.

STRING ANCILLARY 7" Nec: V 8. R 26. S 9.

164	8	STRINGS 5r ff 377m Nos. 1-5
165		STRINGS 5r mff 365m Nos. 6-10
166		STRINGS 3r f 219m Nos. 11-13
167		STRINGS 3r mf 243m Nos. 14-16
168		STRINGS 2r mp 146m Nos. 17-18
169		STRINGS 2r p 146m Nos. 19-20
170	4	STRINGS 3r p 219m Nos. 21-23
171	III	STRINGS p 183m Nos. 24-26

172 - String Organ Tutti
Nos. 164 to 171
Tremulant

String Content

1	8	True f 85*	14	True p 73
2		Sharp f 73	15	Sharp p 85*
3		Sharp f 73	16	Flat p 85*
4		Flat f 73	17	True pp 73
5		Flat f 73	18	Sharp pp 73
6		True mf 73	19	True ppp 73
7		True mf 73	20	Sharp ppp 73
8		Sharp mf 73	21	4 True mf 73
9		Sharp mf 73	22	Sharp mp 73
10		Flat mf 73	23	Flat mp 73
11		True mp 73	24	2 2/3 True p 61
12		Sharp mp 73	25	2 True p 61
13		Flat mp 73	26	1 3/4 True p 61

*The 12 extra pipes are used for 16' tone in the Pedal Organ alone.

COMBINATIONS (ABSOLUTE): 77

Tutti 20m, 3p. Pedal 8m, †6p.

CP 10. SP *10. CP *10. LP *10.

m—Manual pistons p—Pedal touches

*—Include 16' and 4' manual couplers on itself

†—Include Pedal couplers

COUPLERS: 49

To	16'	8'	4'
Pedal		GSCLX	PSCLZ
Great	SCL	SCLN	SCL
Swell	SCL	SCLN	SCL
Choir	SCL	GSCLN	SCL
Solo	G L	GSCLN	L

X—P-P Quint

Z—C-P Quint

CRESCENDOS:

Great 1
Swell (master) 3
Choir and Trombone 2
Solo 4
String 5
Register 6

CRESCENDO COUPLERS: G-S. CT-S. L-S. N-S. Tutti-S. Couplers Cancel.

ACCESSORIES: MANUAL:

REVERSIBLES: G-P. S-P. C-P. L-P.

ONOROFFS: Trombones to Full-organ pedal

INDICATORS: six for Crescendos

Tutti Cancel (Absolute)

Canceller Bars over each stop-tongue division

PEDAL:

REVERSIBLES: G-P. S-P. C-P. L-P. L-G.

Full Organ without Solo Organ

Full Organ

Blower: Orgoblo

Great Harp: Austin

Other Percussion: Deagan



SESQUICENTENNIAL AUDITORIUM

In which the great Austin Organ is housed. Philadelphia required the almost impossible when it purchased its organ. The contract was signed the last week of January 1926, and the first recital was played by Mr. Henry S. Fry on May 31st; the instrument, according to schedule, will have been completed by July 31st.

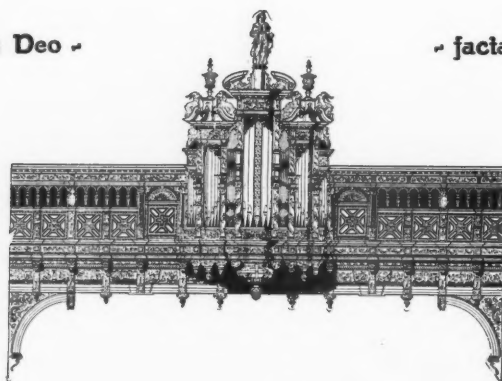


"RAINBOW CITY": PHILADELPHIA'S SESQUICENTENNIAL GROUNDS

In the portion of the exposition territory shown above are some of the most interesting of the many buildings. In the foreground is High Street, a reproduction of Philadelphia's main thoroughfare in 1776; the India Building is in the foreground, with dome and minarets. At the upper right is a corner of one of the main exhibition buildings; facing it, across the Avenue of Nations, is the Pennsylvania Building; to its left is the Educational Building. The Auditorium housing the organ is not shown above.

gratias Deo

facta non verba



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster.

Editorially



QUITE recently I dealt with the advisability of a thorough preparation for the season at its beginning. This is a good month to begin such planning.

It is amazing to estimate the time actually saved by such a method. In the Episcopal Church appropriate anthems can be easily settled for each Sunday. In non-liturgical churches a general plan may be followed. Seldom is it possible for the choirmaster to receive the topic of the sermon far enough ahead to approximate any synchronism, especially if he has a chorus to prepare. With a quartet the repertoire may be so large that last-minute selections may be made. In many churches the anthem comes at the opening of the service with the offertory close enough to the sermon to permit an appropriate solo number.

In arranging the music for the year new anthems may be judiciously interspersed among the older ones so that ample preparation is easy. Such planning insures the choirmaster of a certainty of procedure in laying out music for rehearsals, and eliminates all

uncertainty as to when to introduce the newer numbers for practise. Moreover there is no danger of repetition, which is the bane of a congregation's existence. As for guides to the director, we might mention Dr. Thompson's "The Choirmaster's Guide" (Gray) and the various catalogues of publishers with anthems classified (notably the fine one that Mr. Barnes arranged for Schirmer).

Not only should the anthems be laid out for the season, but there is a distinct advantage in doing so with the organ music. Practically every organist has his music catalogued in some form. To plan the season's program at least tentatively is a practise that commends itself to all sensible church musicians. Here, too, the newer and more difficult numbers can be strategically placed so that the greatest amount of the better selections may be performed with the minimum of effort.

May I be pardoned for making once more these few simple but efficiency-producing suggestions. When the rush of the season begins next month there is less time to make such plans.

Calendar Suggestions

SEPTEMBER 5

"BEHOLD GOD IS GREAT"—Naylor. A stirring anthem for full chorus of

medium difficulty. After three pages of melody in various voices the remainder of the work is choral with an effective organ part. 10 pp.

"BLESSED BE THE GOD AND FATHER"—Wesley. One of the few church compositions of this exceptional composer that has received frequent performance. It is worthy of its place in the repertoire.

"I AM THE VINE"—Philip James. A lovely melodic anthem, simple in style, beloved by the choir and congregation, and easy to sing. There is a tenor or soprano solo.

"BUT THE LORD IS MINDFUL"—Mendelssohn. The familiar contralto aria from "St. Paul".

SEPTEMBER 12

"SEND OUT THY LIGHT"—Gounod. Very much shop-worn but useful, especially at the beginning of the season.

"CHERUBIM SONG"—Bortniansky. This is one of the most simple yet most effective of the transcribed Russian choruses. There is a charming melodic content with that characteristic color that prevades music of its type. The two low notes for bass are unessential. 4 pp. Schirmer.

"GOD IS NOT UNRIGHTEOUS"—Stanley Reiff. Here is a most attractive melody appearing first as an alto solo and then extended by the chorus. It is easy to sing and the solo may be sung semi-chorus. 5 pp. Schmidt.

"THE LORD IS LOVING"—Garrett. One of the standard English anthems, without solos and not difficult. 7 pp.

SEPTEMBER 19

"I WAS GLAD"—E. S. Barnes. One of the earlier anthems of Mr. Barnes, but a good straightforward number of slight difficulty and good effect. There



MR. BAUMAN LOWE

"I know men (and so do you) doing the day's work to the very best of their ability (even as you and I) straight, honest, conscientious, splendid musicians giving of their best, kindly, generous, lovable men, who never even get a 'good-morning' from their people, let alone a party and \$500. It isn't the organist of St. Bartholomew's who is different, it is the Rector and congregation." Thus writes Mr. Lowe in reference to his fifteenth anniversary in St. Bartholomew's, Brooklyn, N. Y. The Rector, Dr. Frank M. Townley, writes of Mr. Lowe's "fifteen years of faithful and most efficient service" and says "he has preserved a very high standard in the musical work of our Parish and has greatly endeared himself to our people. As a very small token of our high regard and esteem, we recently presented him with a purse of \$500, and granted him an extended vacation." Mr. Lowe has long been famous in northern New Jersey for his music work in Elizabeth at St. John's Church and with the famous Mendelssohn Glee Club; he is an ideal choirmaster able to inspire his singers and achieve the maximum of results with the minimum of time and materials. Though his picture portrays an artistic temperament and hints at a reposeful character, his friends know him for his eternal energy and vim, his high-strung nerves, a complete absence of the pesky sides of an artistic temperament, his vigorous character and ability

is a short solo for high voice. 16 pp. Schirmer.

"O WORSHIP THE LORD"—Hollins. Since his recent visit American organists are even more interested in the writings of this remarkable man. The anthem is in his best vein, which is sufficient description. 8 pp. Novello.

"CHERUBIM SONG"—Rachmaninoff. No composer of music for the Russian liturgy is more attractive than this eminent musician of many talents. There are eight parts throughout, the work is rather difficult, but it is of first quality. 8 pp. Boston Music Co.

"O GIVE THANKS UNTO THE LORD"—Harvey Gaul. A harvest anthem of few difficulties. The treatment is

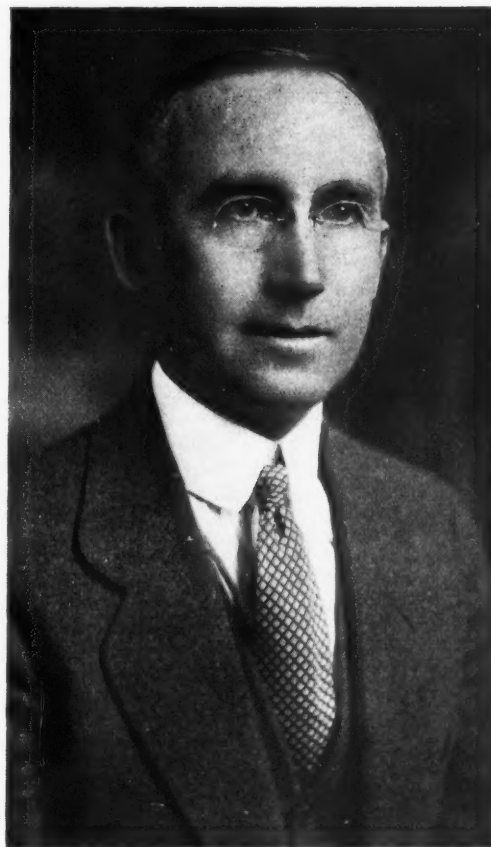
good and there is a short solo for high voice. 8 pp. White-Smith.

SEPTEMBER 26

"O COME, LET US WORSHIP"—Mendelssohn. Three pages of solo for tenor precedes a beautiful chorus of medium difficulty.

"SEEK HIM THAT MAKETH THE SEVEN STARS"—Rogers. Unusual in text and color we recommend this fine anthem to all who are looking for something different. It is not difficult and contains no solos, except for four bars. 6 pp. Ditson.

"I WILL EXTOL MY GOD"—West. An example of the masterly technic of this thoroughly efficient Englishman. The voice parts are well managed and



MR. WILLIAM A. GOLDSWORTHY

Founder and director of the Modern Scientific Organ School, New York City, and organist of St. Andrew's, who recently celebrated his fifteenth year there and was presented by the church with a purse of \$500, raised by popular subscriptions in the parish, the subscriptions uniquely limited to ten cents minimum and one dollar maximum. Mr. Goldsworthy has long been a prominent figure in the Metropolitan organ world; he began his School on an original and unique idea of instruction, and he hid it modestly for some years; lately he has been crowded to capacity and his ideas are bearing fruit in unprecedented success for his pupils. He was the most frequent of the recitalists to appear on the Highschool organs of the City, and one of the very few to be able to hold his audience with an organ recital.

to do things. When he left St. John's, Mrs. Lowe took his place at the organ while he continued to direct the choir; St. John's would not give him up. (And if I knew of any higher tributes to the man and musician I'd inscribe them here as my personal esteem for the man who gave me as his assistant organist some decades ago a true grasp of the elements of practical and efficient church music and choir work.—T.S.B.)

the effect is splendid at all times. A fine anthem, for full choir and of medium difficulty. 12 pp.

"THE SUN IS SINKING FAST"—Mark Andrews. A quiet evening anthem, melodious and simple. 4 pp. Gray.

ORGAN MUSIC

Vierne—First Symphony
Hollins—A song of sunshine
Gigout—Scherzo
Geer—Cantabile
Ireland—Sursum Corda
Jepson—L'heure Exquise
Lemmens—Marche Pontificale
Noble—Ch.-Prelude on St. Anne
Quef—Dialogue

Baumgartner—Solemn Procession
Bossi—Piece Heroique
Grassc—Nocturne

SEPT. 5: Monday is Labor Day, and the 25th anniversary of the assassination of President McKinley. The 5th in 1858 was the birthday of Harry Brooks Day, New York organist, whose ALLEGRO SYMPHONIQUE B-f and NOCTURNE D-f, both Fischer, are well worth using in his memory. Meyerbeer was born Sept. 5, 1791.

12: Kullak's birthday in 1918, whose PASTORALE in F is a lovely transcription; Rameau's deathday in 1764.

19: The first day of Autumn is the 23rd; time for Autumn Songs ad infinitum. Johnston gives plain AUTUMN (like his famous Evensong); Frysinger makes it AUTUMN NIGHT; and Brewer translates it into a delightful AUTUMN SKETCH: all three should be used every year.

Service Programs

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be given choirmasters who observe the following requests:

1. Write your own program lists and follow the exact style adopted for these columns.

2. Confine your written list most largely to anthems you recommend to your colleagues.

3. Specify when solos or duets, etc. are included.

4. Mark with * any anthems you consider especially practical for the average choirmaster in the average church.

5. Mail your lists once a month, or once every second month, to reach this office on or before the 20th of the month include your printed calendars with your written list.

CHARLES J. CUSTER

Yon—Christ Triumphant
Boex—Marche Champetre
Read—Bereuse
“Behold I Shew You”—Wood
“Fear Not Ye”—Shepard

DR. CLARENCE DICKINSON

BRICK PRESBYTERIAN—NEW YORK
Dickinson—Exaltation
Wagner—Evening Star
Hollins—Allegro
“King all Glorious”—Barnby
“Father Omnipotent”—German

ROWLAND W. DUNHAM

FOUNTAIN ST. BAPTIST—GRAND RAPIDS
Yon—Christ Triumphant
“God Hath Appointed”—Tours
“Ave Maria”—Arcadelt

MRS. KATE ELIZABETH FOX

FIRST PRESBYTERIAN—
WATERTOWN, N. Y.
Hollins—Spring Song,
Triumphal March.

Ravanello—Christus Resurrexit
“Be Glad then”—Hollins



MISS ADELAIDE MARGARET LEE

Winner for 1926 of the Estey Fontainebleau Scholarship for highest awards in the paper-work part of the current A.G.O. Examinations, who sailed June 12th for Paris to attend the Summer Course of music study at Fontainebleau, France, where she will study under Liebert and Widor, with all expenses paid by the Estey Organ Company, including tuition, living, and all travel expenses from her home in Detroit and back again at the end of the course this Fall. Miss Lee was born in Chicago but has lived in Detroit since four years of age; her teachers were Mr. Abram Ray Tyler, Mr. J. L. Edwards, and Dr. Edward Manville, the latter in the Detroit Institute of Musical Arts; she is assistant organist in St. John's Church, Detroit. Miss Leah Elizabeth Mynderse won the 1924 award, Mr. William S. Bailey the 1925.

DR. FOUNTAIN P. LEIGH

“Thou Lord of Hosts”—Thayer
“Praise Thy Lord”—Simper
“Behold the King”—Nevin

REV. P. W. MCCLINTOCK

Shakley—At Eventide
Shelley—Meditation
“Out of the Deep”—Marks

HAROLD SCHWAB

ALI SOULS—LOWELL, MASS.
“Be Still, Be Still”—Scott
“My song shall be”—West
“Song of Ruth”—Gounod
“Great and Marvelous”—Turner

HOMER WHITFORD

ROLLINS CHAPEL—HANOVER, N. H.
Ravanello—Christus Resurrexit
Johnston—Resurrection Morn
“Adoramus Te”—Palestrina
“Let Every Tongue”—Bach
“Unfold ye Portals”—Gounod

MRS. J. JAY WILLEY

Mozart—Gloria
Johnston—Evensong
Fletcher—Festival Toccata
Silver—Jubilate Deo

H. L. YERRINGTON

Stebbins—Song of Joy
Woodman—Easter Dawn
Diggle—Evening Benediction
Maxson—Finale B-f
“Lord is My Strength”—Reed

Dedicating the Organ

An Appropriate Responsive Reading
That States the True Purpose
of the Organ in the Church



DEDICATING the new organ should call for a formal dedicatory service on Sunday. We present herewith the responsive reading, appropriate to such an occasion,

as used by the first Methodist, Yakima, Wash. Through the ever watchful eye of Mrs. Rose E. Caldwell of our staff we discover that the Service was very evidently written by Rev. G. Franklyn Snyder, now of Fordham Methodist Church, New York, but then of the Sloatsburg, N. Y., Methodist, for the dedication of the new Estey in his church in 1916. Mrs. Caldwell was on the finance committee and treasurer of the organ fund.

MINISTER: “Enter into his gates with thanksgiving and into his courts with praise; give thanks unto him and bless his name.” For the purpose of directing the voice of song in the choir and in the congregation

PEOPLE: *We dedicate this organ.* For the training of voices to sing God's praise here and in the celestial choir hereafter:

We dedicate this organ.

For the development of musical talent and the cultivation of the musical taste of the entire community:

We dedicate this organ.

For a truer appreciation of the noble music, and a deeper love of the great hymns of the church:

We dedicate this organ.

For the making of music to rest weary bodies and cheer discouraged hearts:

We dedicate this organ.

For such music as will lift sin-sick souls toward God and Heaven:

We dedicate this organ.

For the ministry of music to comfort all that mourn, to bind up the broken-hearted and set a bow of hope in their sky:

We dedicate this organ.

For the happy peal of the wedding march and such music as shall make more glad the festal occasions of the Christian life:

We dedicate this organ.

For the music of the Christian soldier, inspiring high resolves in loyal hearts, with faith to fight the good fight:

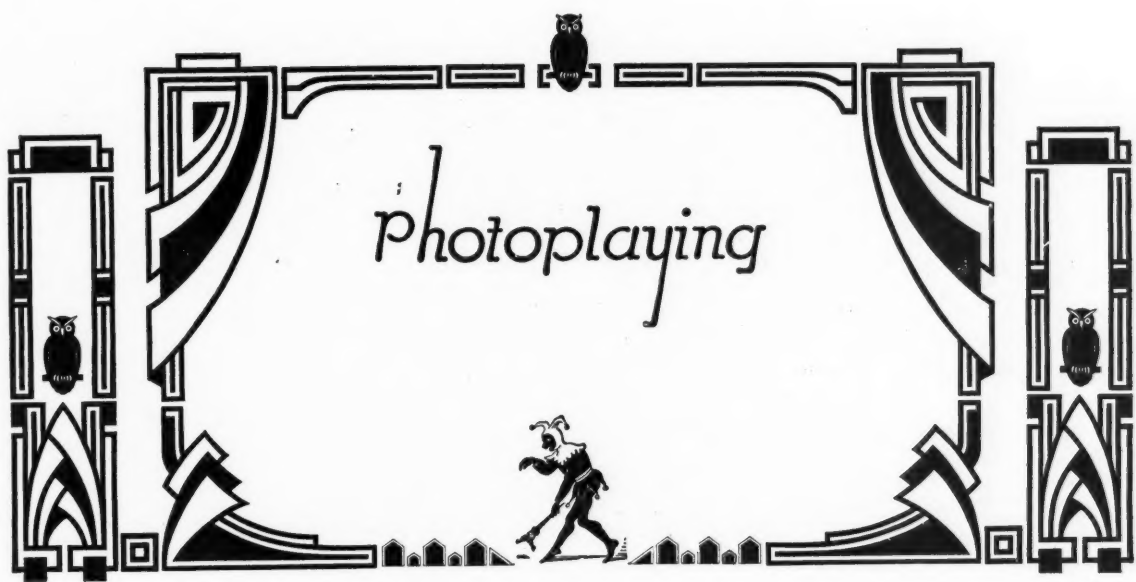
We dedicate this organ.

For sounding the note of peace, bringing near the broken bits of heaven's harmony which God sent to earth in the inspired music of the ages:

We dedicate this organ.

For the glory of God the Father, God the Son, and God the Holy Spirit:

We dedicate this organ.



Broadway from the Bottom Up

A Digest with the Awful Truth About the Sufferings of
the World's Most Famous Street at the Hands
and Feet of Organistic Photoplayers

By *DIOGENES A. HUNTER*

II.

ANTWERPO

WHEN pictures change daily it is not easy to play a smooth score, yet some conductors can do it; the abruptness of the conductor here in chopping off one piece and beginning another without any effort at a smooth transition, is hardly excusable. It makes a miserably poor score. Besides, his brass was full of blue notes. It is difficult to understand how any man claiming to be a musician can manage his orchestra as badly as the Antwerpo conductor did at this performance.

A girl followed him at the organ and was a welcome relief; she jumped in without flute-tones, fortunately, and played warm, sweet music that was attractive enough, and played with fairly clear technique; besides, her registration showed attempts at variety. For a long sad scene she continued in harmonic mood, with nicely toned registration, but the Pedal 16' was too strong. Also there was too much mf and ff, not wide enough variety of dynamics; we needed more pianissimo touches, greater range of dynamics. Pianissimo for most of the show is as safe a rule as we can devise—safe because whenever it is followed the result is more satisfactory than when it is ignored.

When the climax came, the young lady had already remained forte so

long that she could achieve an organ climax only by full organ with all brass and couplers; but she was afraid to do it and the climax was missed. There were times when a crisp technique should have been cut through with a strong march theme. Clean crispness should be used frequently to contrast with the muddy legato—even if the legato happens to be better than the muddy variety.

Then came another girl. Her music was jazzier and snappier, with a slight improvement in clean touch, yet not quite so clean as it should be. Get the crescendo chambers wide open now and then for a climax and let the audience hear the organ with shutters open for a minute or two. Anything to gain relief.

Here, then, we have two girls, both of them doing good work, both of them having but a short distance to go before they cross the line that divides the mediocre from the excellent. Why not take the step, ladies? Your manager won't thank you for it, nor your payroll reflect it; we doubt if even the audience will realize it. Yet there is a satisfaction in being the best and doing the best, isn't there? Get after it.

APTOBEGOOD

WE HAVE reviewed this theater often, but here's a glorious chance to tell all the truth. The organist used his Register Crescendo and gave a great range

and variety of dynamics; it was good for a while, but soon became tiresome: use the Register Crescendo, but not quite so much. Then too, don't be so spasmodic, so jerky, but run the thing more smoothly, more artistically. The registration by stops and pistons was nicely varied, as was also the style; there were lively moods in contrast to the somber, neutral in contrast to the emphatic, harmonic in contrast to the melodic, brass in contrast to flutes, strings in contrast to reeds. All of which was good. We might perhaps guard against contrasts that are inclined to be so brief as to make the music patchy. Some players can mould fifty pieces and themes all into one coherent and satisfying score; others show the joints as plainly as if they were red flags and dynamite.

When the screen announced the comedy, the organist kept silence; good. Jazz, snappy but not snappy enough, began the comedy. Jazz should accompany comedies. If an organist can't or won't play jazz, he has no right to take a theater job. But make the jazz light and artistic, don't let Diapasons and heavy registration, with forte or fortissimo spoil it; keep it pianissimo, very snappily staccato, on string registration, with occasional touches of reed and flute; use the tinkle of the percussion now and then; keep clear of too much Register Crescendo; and whatever else you do, keep the tempo at the top and don't drag except for intended contrast at very rare intervals. And keep on one piece till you have given it one or two or three complete playings, perhaps even more; if you are an artist you will be able to play the same piece six times consecutively, with but slightly extended improvised interludes added;

it is infinitely more tedious to hear fifty pieces in fifty minutes than five pieces played five times each in fifty or a hundred minutes. But get off the heavy registration for your jazz and stay off. The organist here suggested all this by doing most of it—including good and bad. On the whole, he was a good organist.

He used Cadman's "SKY-BLUE WATER" song for a scenic; if he had used it all and stuck to it longer, I should have given him greater thanks. It's the same old story; because we see something different on the screen, we must grab something different for the

score. The idea is crazy. If the scenic is so short that a piece like this, which every cultured person knows, won't fit it for several complete playings, then don't take such a selection. Improvise on the theme if you like, but stay off the piece entirely.

And next time give that Register Crescendo a day off. Most organists use it too much; so did this organist. Occasionally we hear organists who are too lazy to use it at all. I have actually heard one continuous unchanged registration for over half an hour. Murder would have been virtuous.

Photoplaying--an Art

A Series of Discussions for Beginners and Others

By HENRY PATTERSON HOPKINS

II.



REAL in building a constantly increasing repertoire is, as I have mentioned before, of utmost importance. Repertoire in fact makes the player. In forming a library from the vast assortment of

published music, one really has an unlimited scope from which to select suitable material. There is music to fit every scene, every emotion, every situation; the better and more appropriate the match, the finer one's work is considered, and it is my idea to supply a list of pieces, classified and grouped according to its best uses in pictures.

For those who cannot comprehend a scene, nor realize what it is all about, they will have a hard time of it; but we take it that almost any phase is understandable, and that nine out of ten players can sense the actual doings on a screen. Having an understanding of the meaning, then, the organist gives the most fitting music. Synchronizing, as it is called, correctly and intelligently done leaves a nice impression, and gives a thoroughly satisfying result.

As a difference between the orchestra and the organ, the former finishes its piece completely, or else breaks off at once—beginning anew in a different key; the organ should blend all its numbers, say by a bar or two of modulation, coupling up one piece after another throughout the whole picture. It sounds better and gives continuity.

As we are speaking of the feature now, one must begin at the very first with the announcements—"at screenings" as it is called—and once started, carry on clear to the end. Over-worked organists omit screenings, or sometimes take their intermissions during the feature—but it is bad taste. Throughout the whole picture, the instrument

must be well modulated. When too soft, people at the back of the house will complain that they can't hear it. On the other hand, double-forte playing, carried on too long, will get on the nerves. Battle scenes, storms, or mob doings, which last sometimes ten minutes, need not call for extra loud work continually. Playing can be subdued, and just as effective, when held in reserve.

About three-fourths of the music needed for photoplay is orchestrated, and for greater convenience the piano accompaniments of these are the best to use. They are not bulky, and are often filled in with pretty embellishments. As a general rule, introductions are omitted, beginning at once at the double bar. The substance of the work begins there; preliminaries are done away with. Presenting only the best is the principle worked on in picture work. To play a piece through twice is also about sufficient.

A love theme is selected, which must be direct and appealing, and is usually of the popular love-song type. This theme used about four or five times throughout the picture is enough. Sometimes other themes are used in conjunction: sinister, heroic, jovial, etc., and once in a while, no love theme is found necessary.

It should be the endeavor of the performer to keep the music keyed up to a line of brightness—say, just a few degrees in excess of the demands of the picture. Lots of pictures of mediocre type, or slow-moving dramas, must not necessarily hold the music down to a similar level. No harm would be done by a sprinkling of popular pieces throughout the whole setting. In long pictures, a rest not exceeding ten seconds would be permissible if carefully placed. To keep from the monotony of one piece following another piece of like kind, or to break up the prolonged monotony

of a row of pieces for a long time, a dramatic recitative, say like RECITATIVE AND SOLILOQUY by Savino also fits in well, and fulfills the call of the theatrical which is present in every well-made picture. Modulating from one key to another brings up the subject of improvising for pictures. Some gifted musicians can improvise in an interesting manner for an hour or so, and depend upon it altogether for their picture work. In our little colony of Baltimore organists the work of two well-known men stand out prominently—Cooper of the Rivoli, and Elterman of the Century. Both are extremely satisfying, yet their playing is widely contrasted. Cooper on his 3m Kimball plays from orchestrations entirely, giving much dash and brilliancy; Elterman on his 3m Möller improvises according to the moods of the picture, using choice registrations and in an organic manner playing with great finesse. I would however advise a regular score to work from, as a standard of pleasing the public taste.

"Stunts" and special imitations, done in a refined way are always acceptable and will be dealt with in our next issue.

Picturegraphs

By M. M. HANSFORD



WEEKS after it shocked Broadway organists the news of the death of John Priest reached me here in Bermuda with the loss of none of its shock. I was not prepared to hear such sad news, for Priest seemed always to be possessed of rare health and energy. His death recalls the many days of our association on Broadway, when he first came to New York to play in the Rialto. I had never heard of him at that time, but it seems Hugo Riesenfeld had heard him play months before and remembered him. I think it was when Arthur Depew left the Rialto to go to the Capitol that Mr. Riesenfeld came to me about an organist to take his place. I was then on managing staff of the Rialto-Rivoli-Criterion. Mr. Riesenfeld mentioned Priest, a fact that astonished me, for generally orchestra conductors are rather hazy when it comes to remembering organists by name when they are not actually engaged in the pit. I telegraphed Priest at Bridgeport or Stamford, I forget which, and asked him to come down. It was a Sunday, if I am not mistaken, and I shall never forget the morning he came in to the Rivoli office and we met. We talked of pictures and music. He was so different from the usual run of applicants for organ jobs in those days. He didn't

claim to be the greatest picture player in America; and he never even said that he had just turned down an offer to go West at a thousand a week. He was just a plain gentleman musician, and we got along famously. After a half hour's chat over hours, salary, and the work at the Rialto, he said "Well, I believe I'll take it on."

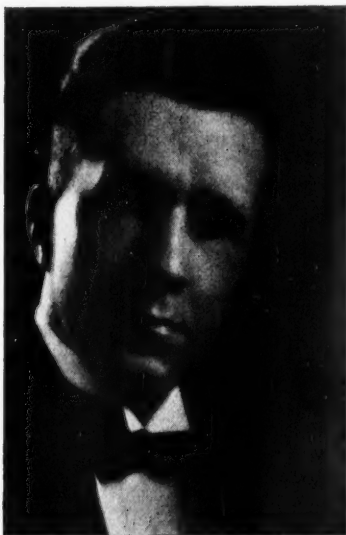
It is odd how one can go back to a day, or a phrase like the above, and surely think it was only yesterday it happened. And that's how it seems to me, although I am out here in the ocean where picture organists are yet undiscovered—that day and his words seem as yesterday when I hear that Priest is dead.

During the strike which so thoroughly stirred up musical Broadway, and organists in particular, so that nothing ever seemed to be welded again, it was Priest's retiring disposition that kept him from returning to the Rialto more than any unfriendly feeling on either my part or Mr. Riesenfeld's, although I felt at first that he blamed me for the whole affair. But later events proved that he did just as well for himself by not going back, for he immediately went into the Central on a special showing and then to the Cameo, after which he became much more established in his excellent work.

Priest invited me a dozen times I suppose to go into the Cameo and hear him play, and I have always blamed myself for not going, although I did get as far as the lobby one day and enjoyed a chat with him about some original work he was putting on. After that strike I was certainly not in an even temper about organists, and particularly those who left us overnight without any reason whatsoever (see Cooper and Adams for details). And much of my interest in the men and their work subsided, although none can accuse me of not being enthusiastic when enthusiasm was needed. This condition of mind kept up for quite a time; and in fact it has never thoroughly recovered. So it's just as well that I am isolated on the top of an extinct volcano out here in the Atlantic where I can grow old in comfort.

Priest's playing of pictures always had something in it that I liked exceedingly, that no other organist had; and I don't know how to describe it exactly. But his scores seemed to be played in a song-like manner, with a blending and rhythm, with splendid expression—much more so than in other players of much greater technical facility.

So far as my memory goes, there has never been a more quiet and unassuming personality in organ work on Broadway than John Priest, nor



MR. L. G. DEL CASTILLO

The famous Boston organist who was sent to Buffalo by the Publix theater group, and then to the Rialto, New York, to present organ versions of popular songs—the Publix' policy is "absolutely nothing educational—entertainment and nothing else." After a few months of Broadway life Mr. Del Castillo has been sent to the Skinner Organ in the Metropolitan, Boston, where the management requires the continuance of the usual type of "solo", but with possibilities for something better in this crude city at a little later date. Mr. Del Castillo is author of various excellent articles on the art of photoplaying in these pages.

so good an artist. I am sure I never heard Priest make a mistake in my life, and it was just this unconscious perfection that made him what he was. His art flowered on Broadway where he had his chance, and now the old street will miss him, and I know all the men will, all those who with him helped combat commercialized picture-playing with all the art they could bring to bear. And I miss him already, and shall miss him more if I ever go back to Broadway.

Consoles in Droves

Not Our Suggestion, Some Other Body's But We Have an Idea or Two

A PROPHET recently published his call for a crew of organists in the orchestral pit and a flock of consoles; in other words, we may expect soon to see instead of one console, two or a dozen, and as many organists.

This suggests something in the nature of a pie-eating contest. The idea, however, contains one element of merit in that it resembles the situation of the five hangmen, each simultaneously pulling a string on the same scaffold. It enables each of them after the performance to go home to his wife with a clean conscience, firm in the conviction that the other fellow did the dirty work.

However we are confounding a solo instrument with an ensemble of mu-

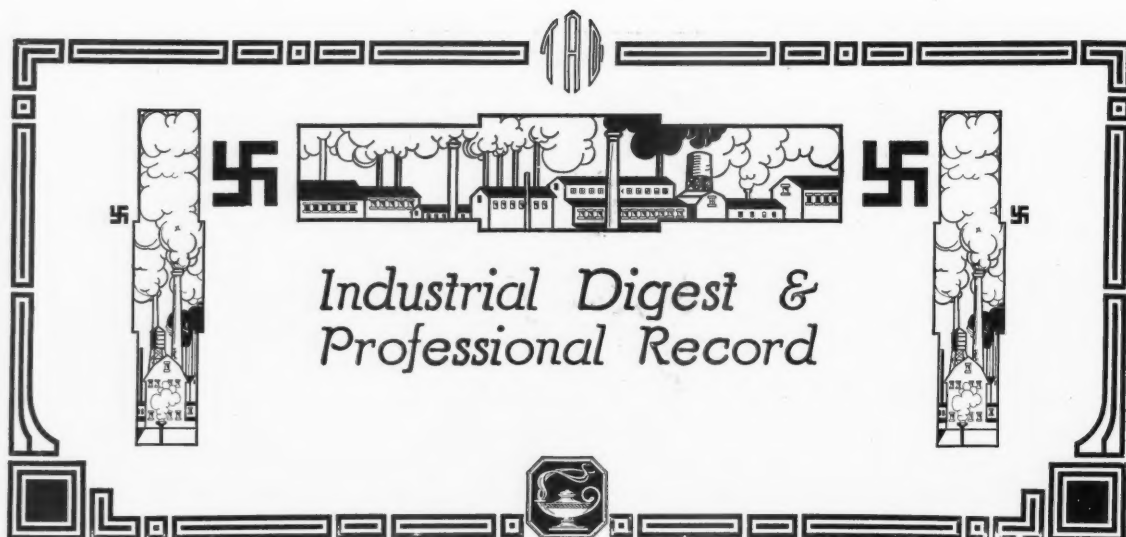
tually dependent instruments known as an orchestra. In a musical sense the organ and orchestra are no more competitive than the flute and the clarinet. They are merely different. The orchestra gains in sonority, variety and general impressiveness with the addition of players, but so long as our harmony is based on four parts and our organists continue to have the normal sum of ten fingers and two feet it is difficult to see where the addition of other players on the same organ would add anything but a heavy hurdygurdy effect. If we wish to litter up the staff with more parts than the average good organist can play and the average good listener can understand, then why not install a player action and substitute rolls? It would be no more mechanical. Run through it a kitchen colander, a fly screen, or your last year's straw hat and you get about the equivalent effect of the suggested ten or twelve players on the one instrument.

Indeed the charm of the organ is based on the fact that it is a solo instrument and as such lends itself to the original, spontaneous, and generally individual treatment of the player. Who does not get a thrill in listening to the soloist who figuratively throws himself into his instrument? Why does an orchestra, whenever possible, feature a solo player, and why does the soloist draw the applause? Because there is human interest attaching to the work and personality of the soloist that is lacking in ensemble work, and not to the disparagement of the latter in any sense for each meets a different need and evokes a correspondingly different appreciation. If there is anything in the contention that there is more of musical value in ten consoles than in one, then the piano quartet would long ago have superseded the soloist.

The point is that the resources of art and musical effectiveness inhere in the performer and not the instrument, which is, of course, an accessory to the fact and an admittedly necessary factor in transforming a subjective state into objective conditions. Any group of expert stone masons can approximate the work of a Michael Angelo, but it takes the inspiration of the individual worker to infuse marble with life.

The ten-ring circus may daze us but the old one-ring affair thrilled us beyond comparison. And if the day ever comes when crews of organists swarm over the pipes of our organs like clouds of locusts—then also will our music be written by councils, our pictures painted by guilds, and our prayers manufactured by committees. Heaven spare us!

—HARRY COLWELL



Industrial Digest & Professional Record

Mr Charles M. Courboin

Some Personal Notes About an Organist Who Aimed to Be
a Scientist and Engineer but Who Became one
of the World's Greatest Artists

JOURNEYING over the civilized world of the organ in the business of extracting pleasures from pipes and consoles for the benefit of a but partly educated public is the task to which Mr. Charles M. Courboin has set his heart. He has been eminently successful. There are various reasons. He is endowed with genuine enthusiasm for things artistic; he appreciates the beautiful and can create beauty; he goes to his task with a confidence and a devotion which native Americans are afraid to use; he has a remarkable memory; he never tried to convince himself that he was too busy to work hard. The result is one of the outstanding great organists of the world.

This is not a biographical sketch but rather a passing reflection of some of the experiences and thoughts that come to the organ world through Mr. Courboin, to the benefit of the profession in general. After some seasons of more or less strenuous recital-giving he placed himself under the Syracuse Musical Bureau and later under the management of Dr. Alexander Russell and the Wanamaker Concert direction, beginning with a series of recitals on the world's largest organ in the Philadelphia Wanamaker Store—which he is still inclined to consider the world's greatest. The first European tour of any concentration in recent years was undertaken last season with recitals in famous places, including one in West-

minster Cathedral at 6:30 when business men outnumbered the women in attendance—a healthy state of affairs not likely to prevail in America for some years.

Mr. Courboin thoroughly realizes what the late Mr. George Ashdown Audsley preached vehemently for years, that it is the business of the organist to interest himself intensely and intelligently in the organ as an instrument. He says the perfect organ has not been built, but if the British builders will adopt the American builders' wealth of orchestral tone colors, and the American will adopt the Britishers' viewpoint on Diapasons and ensemble, the perfect instrument will result in both instances. He considers that the Britishers have in the present Mr. Henry Willis, 3rd of that name in the line of builders, a great genius with an "uncanny sense of balance"—and this sense of balance is Mr. Courboin's idea of the direction in which American organs can most easily achieve the greatest artistic gain, since it is, generally speaking, the weakest point in our practise of the art of organ building.

Mr. Courboin wants his entire organ enclosed, unless it is large enough to add a supplementary unenclosed section to the Great. Normally he demands that the Great Organ chamber be opened by shutters on the two sides, front, and top. He would have some Pedal registers in the chamber of each division of the organ and supplement them with independent Pedal registers:

his ideal Pedal Organ would be enclosed in two chambers—all of which complicated ideals would require a pretty large instrument, which in turn is quite in keeping with his statement that those who argue that eighty or a hundred registers give all the tonal variety an organist can want, do not know what they are talking about. The Philadelphia Wanamaker organ with its more than two hundred registers gives Mr. Courboin a "screen of tone" upon which his marvelous sense of color can play to its fullest advantage. It is the idea of unlimited resources, the organist constituting a whole orchestra, the background a solid and sterling body of fine Diapason tone built up in musical gradations from mezzopiano to fortissimo without a serious break anywhere, wind pressure from $3\frac{1}{2}$ " or less to 30" or more according to the needs of the auditorium and the ability of the builder and designer—all to be the organ of the Twentieth Century, played by organists of the Twentieth Century—and both of them almost beyond our imagination today.

We would never guess that Mr. Courboin was educated for scientific and engineering professions; by nature we have long thought of him as so artistic that things in the world of mechanics would be utterly useless to him. But he was discovered, an amateur organist, by a man who could recognize organ playing when he heard it: enthusiasm lead to ardent arguments with the Courboin family as to why Mr. Charles M. should be not an engineer but an organist. Perhaps it was a horrible thought then; but with the prophecy made good and Mr. Courboin taking his place among the world's greatest organists, it is a different matter. His engineering studies have

turned to good advantage and his art of organ playing is coupled to a peculiar technical insight so that the physical organ is as completely under his control as the artistic.

The European tour centered in England, with recitals on many of the finest instruments—and much conquest

tra, for Mr. Courboin above all else is noted for his coloring and variety. If he had his way he would compel every organ student to carry along equally strenuous studies of the orchestra and orchestration. His art is peculiarly his own, but the traces of orchestral influence are evident—his playing of

KILGEN'S NEW PLANT THE GREAT ERECTING-ROOM A FEATURE OF THE PLANT—SOME HISTORY PAST AND PRESENT

SINCE Geo. Kilgen & Son Inc. have been installed in the magnificent new plant, visitors, buyers, and the music public have been impressed with the



ENOUGH TO MAKE ANY ORGANIST JEALOUS

These men and this room get enough new organs every year to turn an organist's head inside out. The Erecting Room of the Geo. Kilgen & Son Inc. plant in St. Louis, Mo., is the proving ground for all new Kilgen Organs—and the present plant of this ancient and honorable family of organ builders is as new as the organs we see in this commodious Erecting Room.

in the press. Mr. Courboin convinced his Dublin audience that "the organ is unrivaled for expressing tenderness of feeling"—which is the last thing audiences have learned to expect from the organ. The Daily Telegraph, London, said "magnificent" was the only word to describe his playing, while Le Matin says of his recital in the Brussels Conservatory that he treats the organ to a "multitude of interesting details and an infinite variety of interpretation;" the "exquisite sobriety and the grand playing of his effects" also induce Le Matin comment.

Mr. Courboin is popular with orchestral conductors for organ-orchestra concertos; this ought to be sufficient refutation of the idea that the organ should limit itself to this or that when played in conjunction with an orches-

tration. Debussy's AFTERNOON OF A FAUN has been hailed by one of the organ's severest critics as superior to the orchestral original.

When the new generation of organists shall have learned all that such as Mr. Courboin have to teach—both by example in public recital and by precept at the special master classes—there will be a new day both for players and builders; the lessons will not only include the art of organ playing, but also the art of ensemble analysis—and in the new day we players will be vastly more competent to discuss ensemble with master builders, and equally less ready to dictate in scientific matters of organ building upon which we are hopelessly incompetent to dictate, however excellent judges we shall be.

erecting room which forms almost the whole of the "L" wing of the plant.

Not only its great size, but the unusual appointments and completeness of facilities for testing every organ before it is shipped, are impressive and striking.

The erecting room is equipped with an overhead travelling crane frame and also has a sprinkler system co-ordinated with the remainder of the building. This automatically turns in a fire alarm the instant any one of the sprinkler heads is disturbed. A spacious erecting room of this kind is required in which to set up and test as a whole the organs as built, as well as each of its parts separately.

Here, as elsewhere throughout the plant, the fine spirit, contentment, and enthusiastic work of all employees

who contribute to the building of a Kilgen Organ are noticeable. Something of the intimate feeling of participation in real craftsmanship which obtained in the old days when a Kilgen was making organs a hundred years or more ago appears to follow the business into the midst of modern conditions. There are no long faces in or about the Kilgen plant. Each person is proud to be a factor in the construction of so fine a product. This pride seems to be reflected in the excellence of the product itself, and the unvarying conscientiousness which backs up closest supervision at every step to secure exceptional result.

The new plant is the fifth to be built and utilized since the beginning of business by the firm. The new building itself is of modern type of industrial construction. It is of reinforced concrete and brick, the walls almost wholly of glass, making it essentially a daylight factory. Maple flooring underlaid with composition are used throughout. The plant is laid out in the shape of an "L", the upright of the "L" extending for more than two blocks; it is located in the center of an industrial district for which St. Louis is already famous, and stands out conspicuously as one of the finest structures in the district.

The Kilgen business originated in 1840, in Europe. It was carried on, at first, by individual craftsmen, until 1851, when the late George Kilgen founded the American firm, first locating in New York City. There the business remained for a number of years, eventually being removed to St. Louis, the location since that time.

Included in the machinery with which the plant is equipped are a number of devices originated for organ work, to assure greater accuracy than is ordinarily employed. These machines have been invented and perfected by the plant engineers of the Kilgen Company. Some of them are the development brought about through experience for more than 75 years of practical work in this one line of manufacturing.

A feature of the new plant is the technical department, which embraces in its personnel the various department foremen and the executives of the Company. It is here matters pertaining to the advancement of the organ are discussed, and many plans made which have borne fruit by raising all standards in connection with the product. This department bears, also, the responsibility for production methods.

To house the work of voicing, five specially constructed rooms have had to be built. Each of them is equipped with modern voicing machines, and the work carried on by experts of long training and experience.



MR. S. DWIGHT SMITH
Whose death on May 18th last was a genuine loss to the organ profession and industry

In the console department a number of the operations requires dies which assure an accuracy with .001 of an inch. The metal and reed pipe departments are equipped with their own gas annealing ovens and gas melting pots of latest design, so that these parts can be properly made, up to standard, from basic metals, by experts, and with complete equipment to assure unvarying quality.

While the plant was completely occupied only during the late winter, thousands of persons have already visited the plant, enthusiastically pronouncing it the last word in an industrial plant for its purpose.—CONTRIB.

S. DWIGHT SMITH

MR. S. DWIGHT SMITH, for over fifteen years the Pittsburgh representative of the Estey Organ Co., covering a large territory in Ohio, Pennsylvania, and West Virginia, passed away after a short illness on May 18th, 1926. Mr. Smith was born in Mansfield, Ohio, and was educated in the public Schools of Mansfield, and Oberlin College, Oberlin, Ohio. Over twenty years ago he became organist of the First Presbyterian, North Side, Pittsburgh, which position he held up to the time of his death.

In 1911 Mr. Smith became associated with the Estey Organ Company, and during the years he represented this firm designed and placed a large number of organs throughout his territory. He was an enthusiastic and untiring worker, and gave himself unsparingly to his duties. It is typical of the man that during his last illness he sent for a co-worker to carry out and attend to several important matters under consideration.

All who knew Dwight Smith admired him for his sterling qualities and absolute honesty; fair and square dealing characterized all his work. He made many friends, and kept their friendship.

Mr. Smith was an organist of outstanding ability, and gave scores of recitals throughout his section of the country. He was interested in all that pertained to the welfare of his community. In addition to his duties as organist he taught a large Bible Class of young men, imparting to them many of the splendid qualities so apparent in his own life. Those who were associated with him in his church work have already arranged to commemorate his work by furnishing a room in the new Y.M.C.A. building on the North Side, this room to be known as The S. Dwight Smith Room.

Mr. Smith married Miss Bertha F. Tustin in 1916. Besides his wife, he leaves two daughters, Frances, aged six, and Anna Lois, aged eight. He was a member of McCandless Lodge of Masons, the National Association, and the Guild.—E.H.M.

HILLGREEN-LANE

INTERESTING HAWAIIAN NEWS — STEVENSON'S GRASS HOUSE—INSURANCE FOR EMPLOYEES

MR. JAMES W. BERGSTROM, Honolulu, T. H., representative of the Hillgreen, Lane & Company in the Hawaiian Islands, is the owner of the Grass House in which lived Robert Louis Stevenson during his residence in Hawaii. This historic structure, built after the traditional methods of the Hawaiians, has been donated by Mr. Bergstrom to the five-million-dollar Hotel now under construction by the Matson Steamship Company at Waikiki. It is to be placed in the Court or Park included within the Matson Hotel property, and is to be safeguarded by preservative conditions that will perpetuate it as an object of interest to Tourists and Guests of the Hotel.

Mr. Bergstrom has represented the Hillgreen-Lane Organ since the installation of the large 3m organ in St. Andrew's Cathedral, Honolulu, fourteen years ago. In the meantime he has placed a number of other instruments for his firm, among which are those in the Mormon Temple, Christian Science Church, Portuguese Evangelical Church, and in the beautiful flower-smothered Church of St. Clements, an illustration of which was shown in colors a few months ago in the Geographic Magazine. Mr. Bergstrom's latest contract is for a 4m to be installed in the native Kawaiahao Church. The signing of this contract was the occasion of a banquet given by the choir of the church, with Bishop Restorick guest of honor. (A photo

of this banquet was presented our readers through the courtesy of the Hillgreen Lane Co. in their own advertising page of the July issue.)

The Company has contracted with the Prudential for insurance on every employee, with \$1,000. the minimum policy.

Mr. C. A. Lane is back in harness again after a tour of the world in which he circled the globe and gave organs the minimum of thought.

SESSUICENTENNIAL

DAILY ORGAN RECITALS AT NOON
CATHOLIC CHOIRS FESTIVAL
THE MESSIAH SUNG

MR. NICOLA MONTANI, Editor of the Catholic Choirmaster, was chosen to direct a historical program dealing with the music of the Catholic Church from earliest days to the present. The Palestrina Choir of 150 voices joined the choirs of the Cathedral of St. Peter and St. Paul, St. Francis de Sales, Mother of Sorrows, St. Patrick's, St. Peter's, and the Immaculate Conception, together with the 500 voices of the senior class of the Catholic Girls' Highschool.

The Messiah under the direction of Henry Gordon Thunder was sung by a chorus of 700 June 10th. Mr. Thunder founded the Philadelphia Choral Society thirty years ago and his father was the official organist of the Centennial in 1876.

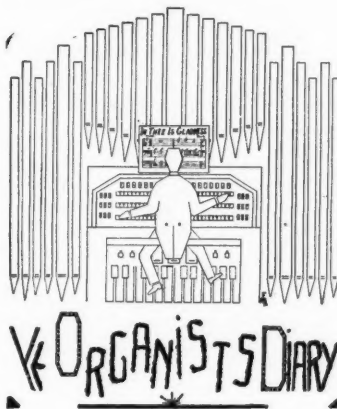
Recitals on the Sesquicentennial Austin are being given daily from twelve to one o'clock, those given prior to July 1st being played on the half of the organ already installed, as the instrument will not be complete until July; the admission is twenty-five cents. Mr. Henry S. Fry gave the first recital May 31st, 16 organists played the 26 recitals in June, there being no Sunday concerts; July list includes 23 players, August 25, September 23, October 22, November 12. There are eleven women organists on the list and three theater organists. Some of the players give but one recital, some a series of three or four consecutively; local organists are used for single recitals and return engagements through the season; Dr. Healey Willan of Canada gives two recitals. The municipal organists Baldwin, Cronham, Heinroth, and Stewart, are engaged for several consecutive recitals each. Undoubtedly the full list presents the most pretentious presentations of organ music ever given anywhere in the same period of time.

WAGNER

DIE WALKURE: MAGIC FIRE MUSIC

The closing music of the second opera in Wagner's "Ring" series. As a penalty for disobedience, Wotan condemns his daughter, Brunnhilde, to eternal sleep. He places her on a lonely mountain top, and, sealing her

consciousness with a magic kiss, surrounds the spot with a ring of fire. As the flames spring up on all sides, Wotan proclaims defiance to him who dares penetrate the charmed circle, and bids the sleeping goddess farewell.—ALEXANDER RUSSELL



Monday

HAVE been feeling rather restless and dissatisfied with myself of late, wondering whether I have been playing in this church too long, and perhaps getting tired of my job, it being four long years now. However, fingering sleepily over the pages of a music journal did read about a lady in England who had been playing the organ at Holy Trinity in Kingsway for sixty years and been absent only four times.

Tuesday

ONE of the orchestras recently played a composition entitled "PACIFIC 231" in which the instruments did imitate a locomotive and carry on in noisy manner. It sounded like there was cheap whiskey in the boiler instead of water. However, organists should be as up-to-date as the orchestras and I open a prize contest for an organ sonata on the Eighteenth Amendment.

Wednesday

DARWINISTS will be interested to know that the Neolithic Man is not as yet entirely extinct. We have in our fair city a Primus Species who beats his wife because she takes music lessons. Personally we feel that the only real cause for beating one's wife is for not replacing the cap on the tooth-paste tube. The lady still persists in this deplorable activity.

Thursday

A VERY few years ago did have in my class a student who would not practise but spend his periods trying all kinds of tricks and stunts. I admonished him time and again. This day did meet this young man for the first time in these several years. He insisted on showing me his new organ and with great suave invited me into his \$3000. automobile and stopped in front of

one of the principal theaters where his name was emblazoned as the world's foremost novelty organist. On my homeward journey, as I had difficulty in getting my Ford Limousine started, did reflect discouragingly on the ways of the world.

Friday

SLEPT not well last night for tossing, turning and twisting about. When we lie in bed at night we think of such good ideas and get fine inspirations about our work; everything seems so clear and we resolve to arise early and put our good ideas into practise. When day does break we find ourselves as stupid as ever; our good ideas vanish with the morning dew.

Saturday

UP bright and early this morning after a bad night's sleep due to being out late last night to a very swell musical where all the ladies did smoke and the last number was a solo on the French Horn by a young man who sells insurance. He has found himself. Almost anyone would need insurance after hearing him play. And so did don my old clothes this morning and by way of contrast went fishing with my dog Jiggs.

Sunday

LAY long in bed this morning perusing the pages of Gibbon's Roman Empire which I find thrillingly interesting. My interest was interrupted by the gentle voice of my sweet wyfe reminding me that the church bells would soon be tolling. So off to church with much alacrity as I had prepared Guilman's THIRD SONATA to play for the prelude which was broadcast with the service. Was highly self-satisfied at my performance but felt like skidding when one old lady remarked that she did hope I would play Schubert's SERENADE for the Radio next Sunday.

Advertising Talks

A Discussion of the Psychology that
Dominates the Advertising
Art and Science



WHILE I fully realize the importance of publicity, yet I cannot quite get over the innate feeling to balk at it somewhat. I have never developed the ability to "blow my own horn", says a newcomer in the advertising field. He is still thinking of advertising in terms of 1890.

Suppose he is a builder, a recitalist, or a teacher. If he sells ten organs, or ten recitals, or acquires ten pupils, he reaches just that many. If his work is good, that much good has been achieved in the world of the organ.

But if, instead of reaching only ten people directly with the knowledge of his good work, he can use advertising

and reach eleven, the eleventh will pay for his advertising, and in the bargain the good work he is doing will be an incentive, an inspiration, to thousands of others who cannot possibly become his clients or patrons for the reason that they are not directly interested, or have not the purchase price, or perhaps are competitors.

All this, providing he knows how to advertise to 1926 and does not make the fatal error of "blowing his own horn" in an advertising message.

Blow your own horn in an advertisement, in a medium like THE AMERICAN ORGANIST? You had better double the money it would cost you and throw it into your furnace next January. It will not do you harm to burn your money; it will do you harm to advertise in the wrong way in 1926 to a professional world like that of the organ.

This advertiser's work was and is of the very highest. His advertising message, paid for out of his own income, long ago appeared. Today there are other men in the same field, aiming at the same high ideals. The work he inaugurated is going on and on, and the whole profession knows of it.

Who paid the bill? Who pays the bill when you buy a suit of clothes, or rent a studio, or build a home? You do, of course. Do you want others to pay your bills for you? Advertising is no exception in the world of economies. You must pay your own bill, or your advertising is not advertising but graft. And graft does not pay big dividends today. Has the man with a good suit of clothes, a fine studio, a beautiful home, a lesser or greater advantage to attract friends, clients, customers? Is he held in lesser or higher esteem among his fellow professionals? Success tells its own story. When you see an advertiser take a full-page message today when he could afford only a quarter-page five years ago, you know he is successful, you know his product stands the test of time, that it satisfies. When you see an advertiser disappear, you know either he or his product is dead.

Blow your own horn? Never any more. Just tell the plain acknowledged truth about your product (don't mention yourself) and let the organ world do its own thinking. Hand the public a truly worthy horn, and the public will blow it, you won't have to.

Advertising is inefficient, deadly, when it gives anything but facts. Don't boast, or brag, or praise yourself in an advertisement; the organ world will condemn you heart and soul if you do. But take the reader into your confidence, tell him honestly what you have done and are trying to do, win his good-will for your product by a simple statement of fact; give him the news, the real news, not the adjectived version of it colored beyond recognition. Put out an advertising message your

bitterest enemy, your keenest competitor, can't find a flaw in, and you have the safe message to invest in; fill it so full of vital news value that the reader will get something out of it in return for his time in reading it, and you have the profitable advertisement.

ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.

THE AMERICAN ORGANIST

Recital Selections

Confined Largely to Contemporary and Less Commonplace Numbers

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you want to recommend to your colleagues.

2. Mark with * any number that has made an especially favorable impression on your own audience.

3. Quote a full program only when you consider that you have made an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

WARREN D. ALLEN

STANFORD UNIVERSITY, CALIF.
Barnes—Scherzo (Son. 1)
Hollins—Concert Overture C

Watts—Pastorale
Clokey—Fireside Sketches
Barnes—Toccata Gregorian Style
Douglas—Sonata Cm
Barnes—Shining Shore
James—Meditation St. Clotilde
*PAUL C. BAILEY

Arndt—Nola
Cadman—At Dawning
Stults—Sweetest Story Ever Told
Herbert—Kiss Me Again. Yesterday thoughts.

Maquarrie—Midsummer
Kreisler—Leibestraube
Godard—Berceuse (Jocelyn)
*ANDREW BAIRD

Dvorak—Goin' Home
Nevin—Rural Sketches
Stoughton—Chinese Garden
Bach—Air D
Widor—Toccata (Son. 6)
PAUL ALLEN BEYMER

Becker—Son. 1 Em
Kramer—Great Awakening
Houghton—Not Understood
Rogers—Scherzoso
Stoughton—Saki (Persian Suite)
MARSHALL BIDWELL
Debussy—Blessed Damsel Prelude
Vierne—Scherzo (Son. 2)
Dubois—In Paradisum
Wagner—Liebestod (Tristan and Isolde)

MRS. VIRGINIA CARRINGTON-THOMAS

FIRST BAPTIST—JACKSONVILLE, FLA.
Carrington-Thomas—Canon
Massenet—Angelus
Parker—Scherzo (Son. E-f.)
Widor—Son. 6

*RALPH E. CLEWELL
ST. JOHNS—YOUNGSTOWN, OHIO
Mailly—Marche Solennelle
Dethier—Reverie
Clewell—Pastorale
Sibelius—Finlandia
Rogers—Sortie Dm

CLARENCE EDDY
KIMBALL HALL—CHICAGO
Saint-Saens—Fantaisie Op. 101
Borowski—Son. 3
Schubert—By the Sea
Vibbard—Indian Serenade
Fryssinger—Emmaus
RONALD W. GIBSON
WESTMINSTER CHURCH—WINNIPEG, CAN.

Auspices of Canadian College
Couperin—Passeecaille
Reger—Benedictus
Debussy—Andante (String Quartet)
Bach—Prelude Bm

ALFRED M. GREENFIELD
Bach—Prelude and Fugue Am
Handel—Largo
Stebbins—In Summer
Grieg—Sailor Song. Erotik.
Mendelssohn—March of Priests
F. FLAXINGTON HARKER
Wagner—Lohengrin Prelude
Haydn—Andante (Surprise Sym.)
Noble—Elegy
Handel—Dead March (Saul)
Smart—Festive March D

J
Jores
Jenki
Yon
Math

Liszt
Guilm
Stebb
Dicki
Schur
Guilm
Yon

Grain
Nevin
Adam
Herbe

Bach
Meale
Jenki
Sykes

AT
Kram
Rogers
Yon
Hollie
Franc
Fletch

Rhein
Palm
Saint
Thom
Rogers
Debu

Siewe
Nevin
Stebb
Lema

Dubo
Lema
Pagel

Rube
C

Bach
Torju

Dubo
Dubo

Roge
Boell

Holli
Yon
Kind

JUDSON WALDO MATHER

Jores—Spring Song
 Jenkins—Dawn
 Yon—Nena (Caprice Espagnol)
 Mather—Mt. Rainier Suite
 EDWARD G. MEAD
 Liszt—Andante Religioso
 Guilman—Caprice B-f
 Stebbins—At Twilight
 Dickinson—Berceuse
 Schumann—Canon Bm
 Guilman—Caprice B-f
 Yon—Minuetto antio et Musetta

ROY L. MEDCALFE

*IMPERIAL THEATER—

LONG BEACH, CALIF.

Grainger—Country Gardens. Irish Tune.
 Nevin—Narcissus. Gondolieri.
 Adams—Bells of St. Marys
 Herbert—

Selection from Naughty Marietta

FRANCIS MURPHY

Bach—Passacaglia

Meale—Cantilena

Jenkins—Dawn

Sykes—Romanza

ALBERT REEVES NORTON

Kramer—Intermezzo

Rogers—Arioso

Yon—Gesu Bambino

Hollins—Benediction Nuptial

Franck—Peece Heroique

Fletcher—Festival Toccat

WILLARD SEKTBERG

Rheinberger—Phantasia

Palmgren—Lullaby

Saint-Saens—Nightingale and Rose

Thomas—Gavotte

Reger—Pastorale

Debussy—Little Shepherd

HERMAN F. SIEWERT

Siewert—Festival March

Nevin—Will o' the Wisp

Stebbins—In Summer

Lemaire—The Bee

*G. CRISS SIMPSON

Pupils Recital

Dedicating Kilgen

Dubois—Grand Chorus

Miss Catherine Chinn

Lemare—Andantino

Pagella—Finale (Son. 1.)

G. Criss Simpson

Rubenstein—Kamernoi Ostrow

G. Criss Simpson Organ

Miss May Ramsey Piano

Bach—Prelude and Fugue Am

Torjussen—Midnight

Miss Odessa Brunson

Dubois—Entree

Miss Helen Neil

Dubois—Offertoire E

Miss Estelle Davis

Rogers—Sonata Em (1st Mvt.)

Mrs. H. B. Miles

Boellmann—Prayer and Toccat

Mrs. Howard Marshall

ADOLPH STEUTERMAN

Hollins—Spring Song

Yon—Christmas in Sicily

Kinder—Summer Morning

Yon—Sonata Romantica
 Dethier—Caprice (The Brook)

HARRY A. SYKES

TRINITY LUTHERAN—LANCASTER, PA.

Grieg—Morning

Timmings—Badinage

Yon—Christmas in Sicily

Dubois—March of Magi

Dethier—Scherzo

Goldmark—Bridal Song

Kinder—Arietta

Dvorak—Legende

MISS LOUISE TITCOMB

SALLE DE LA SCHOLA CANTORUM—

PARIS, FRANCE

Bach—Aupres de toi

Jenkins—Dawn. Night.

Vierne—Spleens et detresses

Stoughton—Chinese Garden

Dvorak—Largo (New World)

Yon—Primitive Organ

Dubois—Cantilene Nuptiale

PIETRO A. YON

RHAPSODIA ITALIANA

This Italian Rhapsody is dedicated to the brother of the composer, Attilio R. Yon, medical officer in the Italian army, and his company, which won the distinction of the title "Compagnia della Morte" for bravery and daring in many battles.

The composition opens with the "Hymn of Garibaldi," followed by the folk song "La Violetta" in counterpoint with the Piedmontese dance "La bella Giguging" which theme is used for a "Finale Presto" developing in swift pedal passages as accompaniment, and closing with another popular folk song, as sung by the soldiers.—PIETRO A. YON



IN ADDITION to the officers already reported on page 208 of the July issue the following Committees have been named:

Members at Large: Miss Margaret French, Mrs. Marie Gottlieb, Mr. Carl F. McKinley, Mr. Theodore Koster.

Entertainment Committee: Miss Margaret French, Mr. Theo. Koster.

Publicity: Mrs. Anna French Adams, Mrs. Marie M. Gottlieb.

Mr. Carl F. McKinley has been added to the Examining Board.

A revision of the bylaws has been made and a copy of the same will reach each member in the near future, if it has not already arrived, along with a pamphlet prepared by our go-getter president, Dr. Mauro-Cottone, which will be of vital importance to all members.

The July 6th meeting was held at the president's studios.

—MRS. MARIE M. GOTTLIEB

DETROIT

by

ABRAM

RAY

TYLER

Official

Representative



WELL, WE ARE going to be fashionable too. In our new Art Museum (opposite our wonderful Library, making one of the most impressive intellectual groups of buildings in my ken) we are to have a fine organ. Our old friend William H. Murphy, friend of arts and artists, has already contributed his thousands and "called the faithful to arms", that the city may have a MUNICIPAL ORGAN in its Art Center. The State music teachers have been here again, with interesting programs, including one of Jewish Ritual Music by the writer's choir with an introductory talk in which I tried to make them see why I loved the Synagogue as well as the Church, and an organ recital by L. L. Renwick which, owing to my other duties, I was deprived of.

The summer season of the Symphony at our beautiful Belle Isle is well under way, and Victor Kolar, the summer conductor (and Mr. Gabrilowitsch's always able lieutenant) is displaying his usual uncanny ability in program-making. Mr. Gabrilowitsch, who has been undergoing a hospital and surgical experience while the City held its breath—few citizens are by now more loved or appreciated—is for the first time going to conduct one of the concerts so that ALL DETROIT may have him for once. And this, mind you, in his rest period. Truly he is a real asset, and a rare personality.

Gustin Wright is to make his appearance soon, as he always does when in our vicinity. Once a Detroit, always one, it seems—the Old Guard come back from time to time with a new message for us.

And the new Kunsky Theater is to have the "greatest yet". A five-manual Wurlitzer, and I suppose "Bobby" Clarke will "have to" play it. He does such exquisite work at the Capitol, where the organ is placed to the best effect of any of the Kunsky group, that I for one shall hate to see him move, even if it does mean promotion.

Guy Filkins is going to San Frisco this year to coach with Wagner Swave in piano and interpretation. California having brought Swave from Paris to spread his gospel along the Coast.

Talk about the relation of music and business! The Union Trust Co. is furnishing programs for the summer symphony—with which BIG NEWS, hail and Farewell!

HARRISBURG

by

WILLIAM E.

BRETZ

Official

Representative



THE MONTH opened with a recital in Camp Curtin M. E., by Miss Violette Cassel, Mrs. John R. Henry of Fifth St. M. E., Frank A. McCarroll of Pine St. Presbyterian, Alfred C. Kuschwa of St. Stephen's P. E., and your Correspondent. Assisting was Mrs. Thelma Cox, soprano and resident voice teacher, this being her last appearance before sailing for an extended trip abroad to study French opera at Fontainebleau. She left a pleasant memory with the large audience who greeted her.

The final meeting for the season of our local Association was the banquet and election of

officers at Hill-Top Inn, Shepherdstown. Transportation was provided by members using their Lincolns of various pressures, a greater majority using four-cylinder wind. Harmony prevailed and each tried to outblow the other with the mouth-organs provided. Everybody won, and the affair was voted the best-ever. The guest speaker was the Rev. George H. Kettner of Camp Curtin M. E. who addressed us on "The Prelude, Offertory, and Postlude: Their Place in the Service". Miss Cassel was unanimously reelected president a very deserving compliment to her successful leadership of the past year. A fine balance in the treasury and 100 members were reported, thus closing a fine season full of good things.

All eyes are focused on Christ Lutheran which is now vacant and has just erected a magnificent new edifice and installed the loveliest of 3m Austins, making this one of the most desirable posts in this vicinity. We are wondering who the lucky one will be.

June being the month of brides, we poor overworked souls were kept doubly busy re-learning "Here Comes the Bride". Quite fortunately an unusually large number of these were of importance requiring an organ recital, your Correspondent having no less than three in the past week, viz. Market Square Presbyterian, Grace M. E., and his own church Zion Lutheran. We wonder if the affliction is contagious.

The usual number of recitals in our music schools is being given, closing with the recitals for graduation.

PITTSBURGH NEWS RECORD

By CHARLES A. H. PEARSON

Official Representative

MAY 1ST IS the appointed day for church organists to pack up their libraries, bid the janitor adieu, and move on to other fields of labor—unless the Fates decree that they remain where they are for another year. At the same time, quartet choirs are reorganized, salaries are agreed upon, and music committees tell everyone what fine music they are going to have next year. This spring saw an unusually large number of changes in our district, involving some of our leading musicians.

Mr. Herman Fleer moved to Chicago, and his position at the Edgewood Presbyterian was taken by Mr. Walter Renton who is delighted with the lovely 4m Casavant, and has organized a new quartet which he will direct.

Mr. William H. Otting, director of the Pittsburgh Musical Institute, has succeeded Mr. Renton at the South Avenue Methodist in Wilkinsburg, where he plays a 3m Kimball and directs a quartet.

Mr. Arthur B. Jennings, Jr., has taken up his new duties at the Sixth United Presbyterian, the position formerly held by Mr. Otting. The organ is a 4m Austin, improved last year by the installation of a new console and increased tonal resources. Mr. Jennings appeared in recital before the N.A.O. in Philadelphia Convention in 1921 and before the A.G.O. at the Chicago Convention in 1925. On both occasions he won well-deserved praise for his masterful playing, his interpretations of Franck's music being especially sympathetic.

Mr. Julian Williams will leave the First Presbyterian of Huntington, W. Va., to take the position at St. Stephen's, Sewickley, made vacant by Mr. Jennings' change. A splendid 3m Austin, and a large mixed chorus will be found there.

Death has recently called two of our men. Mr. J. Harold Weisel, organist and director at the Second Presbyterian and the Camera-phone Theater, died April 17th at Salem, Ohio, following an operation. Mr. S. Dwight Smith, organist and choir director at the First Presbyterian of Allegheny, and representative of the Estey Organ Co., died May 18th after a short illness. Both men were well-known and highly esteemed, and their passing is felt as a distinct loss to Pittsburgh's musical forces.

Miss Marion Engle has left the Crafton M.E. and is now organist and director at the Sewickly M.E. Her ability, both as pianist and organist, is very marked.

Mr. Harold E. Schuneman has been selected as assistant organist at the Third Presbyterian, where he will be associated with Dr. Charles Heinrich who is organist and director there. The organ is a very effective 4m and echo Austin, and the quartet one of the best in town. The writer held this position for six years, and can speak in the highest terms of

the pleasure and profit to be derived from such inspiring associations.

Mr. John Groth, who studied with Dr. Caspar P. Koch at the Carnegie Institute of Technology and graduated with a B.A. in 1924, received his M.A. at the 19th Annual Commencement of Carnegie, June 9th. One of the chief requirements of candidates for the degree is an organ recital, which must be ideal in the matter of program and performance. This program was played at Carnegie Music Hall, May 10th, and on it were to be found Bach's Prelude and Fugue in D, Reubke's Sonata on the 94th Psalm, Karg-Elert's 54 Variations on a Ground-Bass of Handel, the Franck Piece Heroique, and Henry Mulet's brilliant Toccata, "Thou art a Rock and the Gates of Hell shall not Prevail against Thee" from the Byzantine Sketches. The young organist had thorough command of the huge 100-stop Skinner, and played with authority and taste. The coveted post of organist and choirmaster at Mercersburg Academy, Mercersburg, Pa., has recently been given to Mr. Groth and he is receiving the congratulations and good wishes of his many friends. A magnificent gothic chapel is being built at Mercersburg; to plans by Cram, and John A. Bell of the First Presbyterian here is supervising the installation of a 4m Skinner. It is said that there were in the neighborhood of two hundred candidates for the new position, which makes the honor all the higher for a young man in his early twenties.

Mr. James Philip Johnston, who has the distinction of being the only Fellow of the Guild in Pittsburgh, recently gave two notable recitals at his church, the East Liberty Presbyterian. On March 25th, he played under the auspices of the Guild, featuring the Bach Passacaglia et Thema Fugatum, Franck's 1st Choral, and the recitalist's own Rhapsody. On May 25th the feature was an improvisation in sonata form, based on themes submitted by members of the Guild. Aside from the real musical worth of the resulting extemporization, the performance proved that the French need have no monopoly on this art, and seems to have stimulated many local players to cultivate their several gifts in this direction.

Three of our organists have been invited to play at the Sesqui-Centennial in Philadelphia. Charles Heinrich will play June 28, 29 and 30, James Philip Johnston, July 8th, and Arthur B. Jennings, Jr., July 22.

Those of our number who attended the Guild Convention at Buffalo, June 1-3, upon comparing notes seem agreed that the two outstanding impressions were made by the delightful hospitality of the Buffalo organists, and the remarkable recital by Lynnwood Farnam. What a delightful feeling it is to hear an organ recital when one can relax and rest assured that the artist has such perfect command of the instrument and the many technical details of playing, that his attention can be fixed almost constantly upon the interpretation of the music itself! Such playing is certainly the ideal toward which those who seek to perfect themselves in organ-playing must aspire.

ST. LEWIS NEWS SUMMARY

By N. WELLS

Official Representative

THE DREAM of every organist—an organ in the home! Sometimes this dream comes true. It did in the case of Mr. Charles Galloway, eminent St. Louis organist, who now has a beautiful Kilgen in his residence. On May 29 he had a delectatory musicale, and a large company of music lovers were in attendance. Mr. Galloway played Bach's Toccata and Fugue in D Minor as the opening number, also the Fantasia by Demarest for organ and piano, with Mr. Leo C. Miller. Dream on, O Organist, dream on!

Mr. Hugo Hagen has been quite busy arranging recitals with the promising pupils and musicians of the Hagen Conservatory. He is chairman of the Recital and Publicity Committee of the Missouri Guild.

May 30, St. Peter's Ev. Luth. Church dedicated its new edifice and organ, a fine 2m Hinners. The organist, Mr. J. Kneffer, played for the morning service. Mr. Walter Wicnar in the afternoon and Mr. G. Herman Beck gave a recital in the evening.

May 31 the Chapter met at Emmanuel Episcopal Church. Webster Groves, the Messrs. C. R. Greene and Robert G. Thomas were the hosts. Dr. Percy Eversden was the principal speaker, his theme being "Organists I Have Known." Having studied in England

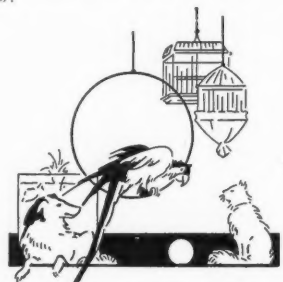
we heard intimate touches about Sir Walter Parratt, Dr. Frederick Ouseley, W. T. Best, Dr. Jos. Bridge, also Alex. Guilman and the Abbe Franz List and others. Mr. Ernest R. Kroeger supplemented his remarks by telling us little intimacies about the great Guilman, with whom he came in daily contact during the Exposition in 1904 as Master of Programs, when Guilman played his 40 recitals in Festival Hall. No meeting until September. The dean said: "God turns His children out to play."

June 6 the members of the N.A.O. were invited to meet the president, Mr. Henry Fry, at St. Peter's Church, where Mr. Wm. F. Moritz plays the organ. The able and active president of the state, Dr. Percy Eversden, introduced the visitor, and Mr. Fry proceeded to tell us about the A.G.O. meeting at Buffalo, about the Sesqui-Centennial and the new fine organ at Philadelphia upon which he played the opening concert. Mr. Fry gave a recital next evening at the Third Baptist on a 4m Kilgen. The program was well arranged, solid, pleasing and enjoyable.

The Chapter is congratulating Mrs. Frank A. Neal for having successfully passed the A.G.O. examination with high and excellent rating.

The Chapter had the honor of a two day's visit by the warden, Mr. Frank L. Sealy, F.A.G.O. The officers made the necessary arrangements in double quick time, and special mention must be made in this connection of Mrs. Frank A. Neal, secretary, and Miss Katherine Carmichael, treasurer. Mr. and Mrs. Neal and Mr. Milton Mc Grew entertained the warden at the municipal opera, Victor Herbert's Red Mill being the attraction. A dinner was arranged at the Coronada which were followed by a meeting. After being presented by the local dean, Walter Wisnar, Mr. Sealy delivered his message, gave facts and figures about the growth and present status of the A.G.O., also gave (and may we hope, gathered!) new and pleasant impressions.

We wonder off and on how many congregations really understand and appreciate the work and efforts of the organist and choir-master. The other Sunday we took the opportunity to visit St. Anthony's Church and witnessed the celebration of the Feast of the Corpus Christi. Mr. C. Hausner has a boy-choir and we heard some excellent singing. In the course of the outdoor procession the choir sang a capella and beautifully nine different numbers. Occasionally at least some of the congregation pay to hear a visiting artist or choir in concert, and applaud profusely and laud vociferously. We were wondering how many parishioners complimented Mr. Hausner on the careful preparation and excellent training and wonderful singing of his choir, to let him know somehow that his work is understood and appreciated, can you guess?



SCHOOLS AND TEACHERS

MR. J. WARREN ANDREWS, New York, is giving his special course in Improvisation and the Principles of Piano Teaching, in North-eastern Massachusetts during the four summer months; he is one of the recitalists at the Sesqui.

MR. GEORGE H. FAIRCLOUGH, of the University of Minnesota, presented 23 of his pupils in two recitals in University Music Hall; in addition to the usual composers Americans were represented by compositions of Becker, Woodman, Stebbins, Gaul, Nevins, Foote, Yon, Barton. Pieces ranged all the way from Bonnet's Concert Variations down to the simple Berceuse of Delbrück. Mr. Fairclough gave a program also, and played for the Baccalaureate service and the special Musicales, including Clokey's Fireside Fancies,

"Tell me what you read --

—and I'll tell you what you are!" What can be said of him who doesn't feed his mind with a diet of good reading? This page of good books is published to help those who want to help themselves. It is a carefully selected list compiled for organists exclusively and especially.

BOOKS

American Organist, The, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ.

Art of Organ Building by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-velum. Price on request.

Art of Photo Playing by M. M. Mills, paper cover \$12.00: An exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 8 x 11, 80 pages.

Church Music by Edmund S. Lorenz, \$3.50: Arranged by topics, biographical suggestions, history, philosophy, psychology, everything to interest the church musician; 5½ x 8, 466 pages, 1923 edition.

Encyclopedia of Music and Musicians by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6½ x 9½, 976 pages, illustrated.

English Church Music by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6½ x 8½, 232 pages, numerous examples.

First Lessons on the Organ by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

Hints on Organ Accompaniment by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

Historic Churches of the World by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

History of American Music, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

Modern Organ by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7½ x 11, illustrations and drawings.

Modern Organ Stops, by Noel A. Bonavia-Hunt, \$2.60: "A practical guide to the nomenclature, construction, voicing, and artistic use of organ 'stops,' by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

Organ in France by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 168 pages, finely illustrated.

Organ Lofts of Paris by Frederic B. Stiven, \$1.10: Intimate views and personal reminiscences of famous French organists; delightful book for those who enjoy travel experiences; 5 x 8, 75 pages, illustrated.

Organ of Twentieth Century by George Ashdown Audsley: A master-work by the world's greatest writer on the organ; deals with tonal and artistic matters, and with design; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few copies available; price on request.

Organ Registration by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

Organ Stops by George Ashdown Audsley, \$2.50: The organist's indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

Ornaments in Music by Harry F. Fay, \$1.25: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4½ x 7, 87 pages.

Primer of Organ Registration by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

Style in Musical Art by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

Technique and Art of Organ Playing by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to be reviewed later; 10 x 13, 257 pages.

Temple of Tone by George Ashdown Audsley, \$5.00: The post-humous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

Voice Production, Fundamentals of, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

REPRINTS

Bach Choral Preludes for Liturgical Year, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with

cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

Specification Form, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time; Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

Tone-Production Lessons for the Choirmaster by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choirmaster how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

Widor "Symphonies" Program Notes, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet 9 x 12, 7 pages.

MUSIC

Bach: Forty-eight Preludes and Fugues, four books of music and text, \$5.00 complete: The immortal "well-tempered clavier," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

Swinnen (Firmen): Pedal Cadenza for Widor's 5th "Sym." Allegro, 40c: Invaluable practise material, adds brilliance to a concert program; 4-page insert for your copy of the "Symphony." (Requires 32-note)

ACCESSORIES

Binders for permanently preserving copies of THE AMERICAN ORGANIST, Volumes 9 x 12, beautiful materials, gold-stamped; each binder holds one Volume of 12 copies, in loose-leaf form, but books cannot fall out of the binder. \$2.10 each.

Folders for temporarily preserving your copy of THE AMERICAN ORGANIST or any magazine or music of similar size, beautiful material, gold-stamped; each Folder holds but one magazine or its equivalent in pages. \$1.05 each. One Binder and one Folder to one address, \$3.00.

Photographs of British Consoles and Cases, by Gilbert Benham, British photographer to T.A.O., 2/6 to 6/6 according to size: Hundreds of subjects available, mostly 6½ x 4½; console photos with every stop-knob inscription readable under a glass; write to Mr. Benham direct at Benham Church Lodge, Barnet, England, and say what photos you are interested in; mention T.A.O.

Binders

Binder \$2.10

Handsome materials, gold stamped, holds twelve copies of the new magazine; they can be taken out, they cannot fall out. The easiest, most convenient, most economical way to preserve your copies of THE AMERICAN ORGANIST and use them for reference from the day each copy arrives; no possibility of lost or damaged copies.

Folders

Folder \$1.05

The neatest and most convenient way of preserving your current issue of THE AMERICAN ORGANIST without loss or damage for later addition to your full Volume of bound copies. One Folder lasts a decade. Folders also delightfully convenient for containing music of the new 9 x 12 size and making it easy to handle on your music-rack.

Both \$3.00 postpaid

Send all orders direct to

ORGAN INTERESTS INC.

467 City Hall Station

New York City

a suite of six numbers. His own Eventide, and Demarest's Materna Prelude, also represented American composers on his programs.

MESSRS. ALFRED GREENFIELD and HUGH PORTER, Mus. Bac., are two of New York's younger generation of organists on the faculty of New York University.

SHERWOOD MUSIC SCHOOL'S organ graduates in the Teachers Advanced Course this year were Mildred Cleo Boyler, Mary Walt Burton, Vonita, Dolores Edson.

KANSAS UNIVERSITY'S season of musicals included thirteen student recitals in all departments and the following: Percy Granger, Russian Choir, Sousa, Whiteman, Charles M. Courbois dedicating the 4-m Austin, Schumann-Heink, Minneapolis Symphony.

CHURCH NOTES

CHICAGO choirs held a contest at the end of the season, with five hundred singers participating; first prize for small choir was won by Mr. Carl Craven and the St. Paul Universalist choir (Miss Ella Smith, organist); second prize was won by Catharine Bly Utesch and the Drexel Park Presbyterian (Philip McDermott, organist). First prize for larger choirs was won by Ebenezer Lutheran, with Irving Park Lutheran a close second; Mr. George Carlson won for his Ebenezer Choir by fine pianissimo singing, among other things. Ebenezer Choir has announced a concert in Chicago.

The Chautauqua Church Music Convention was held at Chautauqua, N. Y., July 22nd to 25th, under the direction of Mr. H. Augustine Smith; all phases of church music were dealt with by experts.

SESSQUICENTENNIAL

THE great Austin will presumably be finished by the time these lines reach the readers. Recitals began with but part of the organ ready, and the Company has worked strenuously with their best efforts to make amends for the unworthy policy of the city of Philadelphia which delayed an important contract like this beyond all reason and signed only at the last minute.

Fourteen choirs competed June 21st in Philadelphia for prizes in the 26th Triennial Saengerfest; the choirs were divided into three groups: those with from 25 to 40 members, 40 to 60, and over 60. Kaeser's "When the Nightingale Sings", Rathgeber's "The Awakening of the Forest", and the Hunter's "The Sentry's Relief", were sung by the three groups respectively. The massed choirs under Mr. Emil F. Ulrich gave a concert in the Sesqui Auditorium.

PERSONAL NOTES

FRANK STEWART ADAMS and his family (wife) spent a month in the Canadian Rockies, coming home by way of Yellowstone Park.

MRS. MADDALENA HERVER AKERS of Kansas City appeared as composer on the program of the Missouri Federation of Music Clubs.

ROBERT BERENTSEN of the Eastman School of Music and the Eastman Theater, Rochester, N. Y., took a week's rest to visit his old haunts along Broadway.

ROLAND ROISVERT of Fairmont, W. Va., has come to Manchester, N. H.

DR. J. LEWIS BROWNE was the organist for the Eucharistic Congress in Chicago.

CARLETON H. BULLIS of Cleveland, who spent last season in New York City, is vacationing in the midwest, via his own car; he will visit Philadelphia on the return to New York where he will continue his studies for another season, having been awarded the Victor Baier scholarship. Mr. Bullis is on the faculty of Baldwin-Wallace Conservatory, Berea, Ohio.

CHARLES WAKEFIELD CADMAN has received the Mus. Do. degree for the second time, from the University of Southern California.

CLYMENT CAMPBELL of New York is spending July and August at his Lake Delaware Rock Camp.

JOSEPH W. CLOKEY'S compositions were used for an elaborate musicale in St. James Methodist, Chicago, June 20th, under the direction of Tina Mae Haines.

ROWLAND W. DUNHAM, of our Staff, who has been playing in Grand Rapids, Mich., during the past season, will spend the month in the East, prior to his return to his former State of Ohio, where he has been engaged by one of Youngstown's prominent churches.

CLARENCE EDDY, of the People's Church, Chicago, was honored by his choir with a surprise visit to his home and the presentation of a gift book.

EDMUND SERENO ENDER of Baltimore

\$200. a month

Organist and choirmaster wanted for Catholic Church, general qualifications must average above ordinary, applications confidential, give full particulars, \$200. a month to begin. Address: C. Ohio, 467 City Hall Station, New York, N. Y.

An opportunity

for a young man to secure a good position and an interest in a growing firm. Must be capable, with a well rounded knowledge and experience in the manufacturing of pipe organs, and the ability to manage and teach others. State experience in the first letter. Address: A. Builder, 467 City Hall Station, New York, N. Y.

is spending the summer in Unionville, Conn. N. STRONG GILBERT closed his season with two recitals by two of his most promising young pupils, ages 14 and 15.

S. E. GRUENSTEIN, Editor of The Diapason, has been honored with the M.A. degree by Lake Forest College.

JOHN S. GRIDLEY, of Cumberland, Md., has been spending his spare time in calculations of pitch, and carried his figures so far that his numbers covering the vibrations per second of each tone of the scale are so accurate that wherever he has resorted to the plus or minus sign it would take more than 23 days for them to make one beat with the correct tempered one.

DR. RAY HASTINGS of Los Angeles will spend part of the summer in the East, including an engagement on the Sesqui organ.

C. D. IRWIN has returned from a six-month vacation in South America.

A. LESLIE JACOBS of Wheeling, W. Va., has been appointed to Wesley Methodist, Worcester, Mass.

ROLLO F. MAITLAND of Philadelphia has been engaged by the Stanley Company to play a twenty-minute organ period in the Arcadia, Wilmington, Del.; he is to play no picture accompaniments, and use whatever selections he wishes for his organ solos.

D. HARRY MCPLOYE is now organist of the Aldine Theater, Wilmington, Del., said to be the leading theater in the State.

HENRY MURTAGH of Los Angeles and New York and elsewhere has been retained by Remick as a transcriber of popular jazz numbers for the organ in theater work.

MAE MURRY—no, not the undressed kid, but better than that, a real organist—played 2730 consecutive performances in one house alone, completing the record May 23d, in a first-run house in Lynn, Mass.

LLOYD PENFALL REES, Toronto, has a little poem, Spiders and Students, printed on attractive spider-web paper, which he distributes to his pupils, pointing the moral of continuous and diligent practice.

PADEREWSKI gave about 70 recitals during the past season, was heard by about 250,000 persons, and received as his share about \$300,000. When is some organist going to do this little thing?

J. W. RITCHEY of Cincinnati is spending the summer in Peterboro, N. H.

R. WILSON ROSS is now at the Liberty, Carnegie, Pa.

MISS EDITH POTTER SMITH died June 11th in Kankakee; she was organist of St. Paul's Church for the past ten years.

WILLIAM RILEY SMITH, formerly of California, has closed his first season in Lake Avenue Baptist, Rochester, N. Y., where he has two choirs, senior and junior, a church orchestra, a high school orchestra, and a 4m Hook-Hastings with Echo. The Church operates WABO and broadcasts its own services. Mr. Smith enjoyed a free scholarship in the Eastman School last year and will continue his studies there for the coming year.

JOHN D. SPRECKELS, donor of the San Diego out-door Austin organ upon which Dr. H. J. Stewart gives daily recitals, died June 9th in San Diego. Mr. Spreckels was founder and head of a shipping and commission business.

DR. JOHN WINTER THOMPSON of Knox College, Galesburg, Ill., closed his work in Central Church June 8th after 36 years of service, during which time he was able to secure a new organ for the church. A special musicale marked the termination of his work.

EVERETT E. TRUITTE of Boston is spending the summer in Greenville, Maine. T.S.B. was foolish enough to turn Editor. He doesn't get any vacation at all.

AMONG RECITALISTS

LUCIEN E. BECKER, June 11, Portland, Ore., Reel College Chapel, last of Lecture-Recital Series, 1925-6 season; June 14, Portland, Ore., Piedmont Presbyterian.

DR. ROLAND DIGGLE: June 13, Los Angeles, Calif., St. John's Episcopal.

CLARENCE EDDY: June 10, Milwaukee, Wisc., United Presbyterian, West Allis, dedicating 3-m Roster.

DUDLEY WARNER FITCH: June 20, St. Pauls Cathedral.

MISS ANNA L. P. HEINTZ: June 16, Philadelphia, Pa., Prichard Memorial Lutheran.

CLARENCE V. MADER: June 14, Pasadena, Calif., Holliston Ave. Methodist.

SIBLEY G. PEASE: Los Angeles, Calif., Elk Temple.

DR. HERBERT SANDERS: June 14, Stellarton, Nova Scotia, Sharon United.

HOMER WHITFORD: June 20, Hanover, N. H., Rollins Chapel, Dartmouth College, Commencement recital.

MUSICALES

H. GUEST COLLINS of the Texas School for the Blind, presented Linus Splan in a special recital held in the school auditorium on May 7th, and Miss Vivian Cotten May 14th.

MRS. FAY SIMMONS DAVIS conducted the closing concert of the Fifth season of the Women's Community Chorus of Glen Ridge, N. J., May 29, in the assembly hall of the Montclair High School. They were assisted by several artists, seven members of the New York Festival Orchestra, the Madrigal Singers of the Upper Montclair Woman's Club, 15 members of the Caldwell Women's Chorus, a score of members of the Women's Chorus of Little Falls and representatives of the Women's Club and also the Junior Community Chorus of Glen Ridge.

W. H. DONLEY organist and choirmaster of the First Presbyterian Church, Seattle, Wash. directed a sacred concert given in his Church May 23, by the combined choirs of Trinity Episcopal Church, of which Mr. J. Edmond Butler is organist, and the choir of the First Presbyterian.

THE EBENEZER Church choir of sixty-five voices presented a concert at the Ebenezer Church, Chicago, June 30th. Miss Esther B. Kaub is organist.

GLASGOW ORPHEUS CHOIR of sixty voices is planning a tour of this country the coming season. The first concert will take place in Carnegie Hall, New York, Oct. 4th., following which they will visit Washington, Baltimore, Albany, Boston, Detroit, and several Canadian cities.

HUBERT A. GRAF accomplished an unusual feat May 14th when he assembled 48 harps in Seattle at the First Swedish Baptist Church where a very unique concert was given.

MISS GRETA MC CORMICK gave a recital May 25th in the Church of the Truth, Spokane, Wash. Miss McCormick is a pupil of Mr. Frank T. Miles.

NICOLA A. MONTANI'S new mass, published by J. Fischer & Bro. was sung June 9th, by more than 1200 voices in the Sesqui-centennial Auditorium in Philadelphia. Among other Montani activities were a Studio Recital given June 5th, and a costume Song Recital with Scenes from the Operas given May 3.

NEW YORK TIMES CHORAL SOCIETY gave a concert in June for the members of the Association for Relief of Respectable Aged Indigent Females. The Society also gave concerts at Farm Colony, Staten Island, N. Y., and at Ellis Island, June 9th, and 16th, respectively.

THE TWENTY-SIXTH TRIENNIAL SAENGEFEST champions were awarded bronze plaques and the highly coveted diplomas in Philadelphia, June 23.

HOMER WHITFORD conducted the Spring Concert of the St. Cecilia Club in the Grade School Auditorium, Hanover, N. H. June 3, and a "Sing Out" Recital at Dartmouth College June 6.